

"CLIPPER" DRAMATIC, VAUDEVILLE, BURLESQUE & CIRCUS NEWS



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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

"Where've you been?" I inquired of The Babbler this morning, as he dropped in to pay me his regular call.

"Down at the shore, watching Kid Sickman tossing off the sand bags, getting ready for his little jaunt to Europe, via the atmosphere route," was the reply. "And, say, when you figure it down to cases, he's takin' a swell little chance of gettin' one of the finest young salt water baths any gink has been up against for some time."

"I admitted there was a good, strong possibility that Sickman and his crew might find the trip anything but a continuous performance up in the ozone."

"And, another thing," said my caller, "have you noticed how these things are figured out? I mean in regard to the men who go along, taking just as much chance of gettin' a quick trip over the Great Divide, and going halvers on every risk that the head of the expedition goes up against?"

"I don't see where your last remark is at all relevant," I answered him. "Sickman is the head of the expedition and is responsible for its conduct."

"You yap along just like a lot of the other wise boys," was the disgusted retort. "That's just the way it works out in everything in this world. Whether it is a statesman, a business man or an adventurer, the credit is always handed to the guy whose name is featured. Even in the show business the same line of dope holds good."

"Maybe I'm a little foggy in the upper turret," I replied, "but I don't connect with your wireless for a cent. You'll have to lubricate your think tank, kid, and let me have the chatter in plain English. What do you mean?"

"I mean exactly what I said. On this little hot air excursion—if we're to believe the stories that have been coming to us through the newspapers—while the preparations for the journey were being cooked up, the Main Works has been more than once tipped off as havin' a fine, young pair of cold pedals, and has been on the merry lookout for a chance to call the thing off."

"But the chaps who signed up to go were not quitters, and, the day selected bein' a fine one, they sent word to the Louis XII bedroom, where Kid Sickman was resting, after a three hour interview on the dangers of air-currents, that he had better slip on his canvas suit and get aboard, for the big airship was due to slip her cable at 8 A. M."

"But you're drawing upon your imagination," I replied.

"No, I'm not doin' anything of the kind," was the heated reply, "and the reason I've elaborated on this dainty theme is that it fits in so well in the theatrical order of things."

"As I've already remarked, young man, you'll have to pull out a couple of more stops and add a little volume to your talk. I fail to exactly understand your keen reasoning."

"Take the case of some of our best little stars," continued The Babbler. "They have as much license to star as a sick bull-frog. Yet, out they are sent, because the manager likes him or her, or because they've got three thousand theatres to fill and have to make up a couple of dozen stars to head companies to fill the houses. What's the result?"

"I don't know," I answered smilingly.

"What is the result?"

"The result is something like this. The star, whose main claim to fame is probably based on something about as tangible as a recommendation of tooth powder, has to have a real company to back up his or her efforts at near-acting. The show goes out, the star is panned from St. Helena to Alaska, while the support is boosted up to the sky. But the piece turns out to be a fizzle, because the boosting all has been done on the individual whose name appears in the big type on the eight and twenty-four sheets, and he or she isn't strong enough to carry the piece to success."

"The troupe disbands, they come back to Broadway, and the manager looks around for another vehicle in which to display the peculiar and interesting ability of the late star."

"That's the way," said my friend, "that Kid Sickman has been getting by for a good many years. He's made more false starts and get-aways than any other air-diver that ever lived, has accomplished less, and gotten as much newspaper space as the fellow who slipped the bow-knot around the North Pole."

"Then," I said, "I'm to understand that you're sore on the fellows who get featured?"

"No, I'm not sore, but you'd think they would hand a little salve and boosting to the fellows who really do the hard work and make these things possible."

"Don't they get all that is coming to them?"

"They do not," was the emphatic reply. "In no line of work is the spot light thrown much on the chap who really does the real stuff."

"I'm afraid you're barking up a fence post," I retorted. "I think you'll find that the prominence is usually given to the man who does things out—any one can be a mechanic and do the eight hours a day stuff with a hammer, but it takes a fellow with a noodle to think things out and plan for them. You're away off second, and the catcher'll get you with a swift peg to the bag if you don't get back on the base."

"Oh, you're like the rest of the wise ginks. You see a guy's name thrown on the screen as the originator and simon pure flax-topped boob, and you applaud as if you'd been sent in on a pass. You make me tired. You never stop to figure out that some little, obscure gezer, drawing eighteen bones a week, sits up nights thinking on the deep stuff, and then, like a dutiful little boy, tells the boss all about it, and the boss, being wise,

hands out the soft soap and grabs off the headline notices.

"Why, in the show business, half these almost-managers wouldn't be heard of in ten centuries if they didn't have a real live press agent to write the dope and send it out. Take these illuminating interviews that are had with some of our most successful little managers, who don't know a comma from a jackpot, and you'll find them discussing the deepest problems in modern life with an appalling reckless disregard for space rates and giving their opinions on how to uplift the drama. And all the time, the best thing they can do is to browbeat some poor actor into taking a part for fifty beans when the

including his after dinner speeches before learned assemblies, and all I got was the regular little envelope each week, while he copped off a reputation as a ready wit, a brilliant after dinner orator and a learned savant."

"Was your stuff as good as that?"

"I don't know whether it was, or whether it was punk," he replied, looking up to see if I was kidding. "The fact remains that I worried my noodle upside down, grinding it out, while the big noise spouted it and got the notices. But there's no kick on that, because that's what happens every day."

"Why didn't you pull the stuff yourself?" I asked, thinking to kid him.

"Watch your step, Babbler," I said, laughing, as my spunky friend jammed his hat down over his ears and made a quick exit. "Hats!" he sent back at me from half way down the stairs, leading to the street, following it a minute later with a bang as he pulled shut the door after him.

MARIE DORO'S NEW YORK ENGAGEMENT.

Marie Doro, in William Gillette's new comedy, "Electricity," will succeed G. P. Huntley and Hattie Williams, in "Decorating Clementine," at the Lyceum, New York City, on Oct. 31.

ANOTHER HOUSE FOR HARRIS.

WALNUT STREET THEATRE NOW UNDER HARRIS' BANNER.

That Henry B. Harris does not intend to confine his theatre interests to New York alone was evidenced last week, when negotiations were completed, whereby he assumed control of the Walnut Street Theatre, Philadelphia, one of the oldest theatres in the United States. This historic house has enjoyed a popularity for the past century, and for many years was one of the foremost theatres in the country.

Mr. Harris takes immediate possession of the house, and he intends to make it the Philadelphia home for the attractions under his management.

A CANADIAN COPYRIGHT.

WILL PASS ITS OWN LAWS.

From Ottawa, Can., comes word that the British government has finally agreed to give Canada full control over foreign copyright regulations in the Dominion. Heretofore a British copyright was effective in Canada, and an American publisher obtaining a British copyright was also protected in the Dominion.

A Canadian copyright will be necessary under new laws, which will be enacted at once. Bills will be introduced in the British and Canadian Parliaments when they reconvene, enacting the new regulations, which are in accordance with the Berlin convention of two years ago. Canada will be enabled to make reciprocal arrangements with other countries.

DON'T FORGET THE GEORGE MARION FUND.

The contributions to the George Marion Fund come steadily in, and this fact shows the interest Mr. Marion's friends and brother and sister professionals take in his unfortunate position.

While the fund is growing, it has not reached a sum to meet the requirements of the case, and every professional, in all branches of the business, who has not already responded, is asked to listen to the appeal, and contribute something for the cause. No amount is too small. Send all contributions to Daniel L. Hart, City Treasurer, Wilkes-Barre, Pa.

COLLIER'S NEW PLAY AND COLLIER'S THEATRE.

William Collier makes his appearance next month in "Changed If I Will," in the Comedy Theatre, New York City, and the Shuberts will rename the house Collier's Comedy Theatre for him. The rechristening will take place on the day set for the production of the new play, and the festivities will include a house-warming tea, to which Mr. Collier purposes inviting a host of his fellow players.

ADELE RITCHIE CANNOT SING "EVERY LITTLE MOVEMENT."

Judge Lacombe, of the United States Circuit Court, granted on Oct. 19, a perpetual injunction against Adele Ritchie in the suit for infringement of copyright brought against the actress by Al. H. Woods, Harry H. Frazee, and George W. Lederer. She is enjoined from singing "Every Little Movement," which is alleged to be part of the copyrighted musical composition, "Mme. Sherry."

MAY ROBSON ON HOME SOIL AGAIN.

May Robson, who has just concluded a twelve weeks' engagement at Terry's Theatre, London, Eng., with "The Rejuvenation of Aunt Mary," has returned to New York. Miss Robson carried a full company of players and a special scenic production. Her fourth season will open at Jackson's Theatre, Bridgeport, Conn., Friday, Oct. 28.

ARNOLD DAILY AGAIN MANAGERLESS.

Arnold Daily is again without a manager. He was to have appeared under Wm. A. Brady's management this season, but he is now said to be considering a return to vaudeville.

WM. B. WATSON

(The Original Billy Watson)

Has been identified with vaudeville and burlesque for nearly thirty years. His first professional appearance was at the Chatham Square Museum, in 1881. His next engagements were at Morris & Hickman's Museum and the Globe Museum, Bowery, after which he joined hands with Henry Howard, playing dates under the firm name of Howard and Watson, doing a Dutch act for two years. They separated at Bunnell's Theatre, Brooklyn. Watson then joined hands with Fred C. Gardner, and they were known as Gardner and Watson. After three years he joined the stock at the Bella Union, San Francisco. Returning East he joined Harry West, and under the name of Watson and West they became well known as a Dutch team. Mr. Watson later was a member of the following companies: Dan Sully's, Harry Morris', May Howard's, Lenton Bros', Night Owls, Koble's, Bolemans, C. W. Williams' and many others. During the season of 1893-94 the team of Watson and Dupree became well known. Mr. Watson's first partner as a manager was Harry Sefton, in the Sefton & Watson Burlesques. Then he became a partner with Harry C. Bryant in the Americans, also the Australian Burlesques. Since then W. B. Watson's Burlesques, with Billy Watson at the head, have been one of the strongest drawing attractions in the Western wheel. At present he is interested in Watson's Beef Trust, the Cozy Corner Girls, the Washington Society Girls and the Girls from Dixie. He is also a stockholder in the Empire circuit, a number of theatres and other corporations. Mr. Watson celebrated his birthday at the Empire Theatre, Brooklyn, Oct. 25.



BILLY WATSON

real manager is willing to give up seventy-five for it."

"What does that prove?"

"It proves just what I've been talking about—that it isn't always the nut who uses up the most 16 candle power lamps in the electric signs that has the most brains."

"But you have to hand it to them, if they're smart enough to get away with it."

"Now, there you go again," exclaimed The Babbler. "I suppose you have to hand it to the fellow who jimmies his way out of jail? Or, better still, you have to hand it to the manager who sends out a show, thinking it is a dead failure, and only presents it because he hasn't anything else ready, and then finds it a rip-roaring success that makes him a barrel of money. I suppose he's to be labeled an astute and discriminating manager. Is that so?"

"I had to laugh at the heat in which my friend found himself."

"Don't get so excited," I admonished.

"There's no one taking issue with you."

"That's all right," he replied, "but your making light of the matter doesn't change it any. Why, even in my own case, look what I was up against."

"You?" I exclaimed, surprised. "Who's been stealing your thunder? I thought you were a wise little fellow and that it would take some early rising to enable anyone to put one over on you."

"They didn't put it over on me," was the retort. "I did it with my eyes open. I traveled over the world with a famous strong man, wrote all his lectures and introductions,

"Now you've hit the spike on the business end," was the quick reply. "I didn't pull it myself because I didn't have the reputation—but that's what gives these guys their reputation—some one else grinds out the dope and they spill it. Ye Gods!" he exclaimed, "if the dear public only knew how many of their favorite actors get the inspiration for their thrillingly worded interviews on current issues from the fertile imagination of their press agents, they would hardly place them on so high a pedestal. But," said The Babbler, resignedly, "that's all part of the game, and I mention it only to show how the whole stunt is worked, and to prove that it isn't always the fellow with the big speech ready at the tip of his tongue who has written it. It is one big scream!"

"But say," I interrupted, "to get back to Sickman and his trip to Europe. What if he does succeed in landing in Europe? Don't you think that will upset some of your arguments?"

"Not one," was the quick reply. "If he does get his little gas bag on terra firma on the other side, you can just lay a sovereign against a plucked half dime that it will be Sickman who'll get all the notices, though, from what the public has been able to learn, he knows a darn sight less than his crew does about running the machine. I can hear the frogaters shouting, even now, 'Vive la Sickman!' while that modest hero steps to the front to get the medals, and his crew of real people are behind on a muddy field, packing up the dainty toy that brought them through."

"DADDY" BAUER IMPROVING.

"Daddy" Bauer is still at St. Vincent's Hospital, West New Brighton, Staten Island, N. Y. He is improving in condition, and may live a long time. There is nothing critical in his situation.

"Daddy" Bauer came to America with Sir Henry Irving on the latter's first visit to this country with a dramatic company. Bauer has been here ever since, acting under American managers. He was an outside charge of the Actors' Fund of America for several years, and when the Actors' Fund Home opened, he was one of its first eight guests.

TRANSFER OF MANHATTAN OPERA HOUSE.

The Manhattan Opera House, on Thirty-fourth Street, New York City, was transferred on Oct. 18 by Oscar Hammerstein and Maivina Hammerstein, his wife, to the Hammerstein Opera Company for a nominal consideration.

The company is a holding company for the Hammersteins. Oscar Hammerstein is the president and William Hammerstein is treasurer. Edwin B. Root is the only other officer.

TWO MORE "MADAME TROUBADOURS."

The Shuberts announced last week that two more companies to play "Madame Troubadour" are being organized to go on tour outside of New York City.

NOTABLE PLAYERS OF THE PAST AND PRESENT

No. 44

The following have already been published; back numbers can be supplied: Edwin Forrest, William Charles Macready, Charlotte Cushman, Edwin Booth, Edwin Adams, Lucille and Helen Western, John Drew Sr., John Brougham, Mrs. D. P. Bowers, William Wheatley, The Wallacks, J. W. E. J. W. J. and Henry J.; Lawrence Patrick Barrett, Junius Brutus Booth, the elder, and John Wilkes Booth; E. A. Sothern, Dion Boucicault, James H. Hackett, Adelaide Ristori, Lester Wallack, Ben De Bar, James E. Murdoch, Laura Keane, John E. Owens, Henry Placide, John McCullough, Matilda Agnes Heron, Frank Channing, George Holland, Adelaide Neilson, William Warren, Charles W. Coul-dock, Mrs. Scott-Siddons, Wyseman Marshall, Joseph Proctor, Charles Wheatley, Charles Currier, Mrs. John Drew, W. E. Sheridan, Robert H. Craig, Mrs. John Sefton, Mrs. John Hoey, Charles Albert Fechter, Henry Irving, Daniel E. Handmann, Fanny Kemble, George Frederick Cooke, Mrs. Sarah Wheatley, Adah Isaacs Menken, Barry Sullivan, E. L. Davenport.

FRANK MAYO.

Frank Mayo was born April 19, 1839, in Boston, Mass. His family name was Maguire, and Mayo was adopted for stage purposes. While yet a lad he was taken by his parents to California. He early evinced a liking for the stage and, after doing service for a while as a "super," he made his first appearance in a speaking part as the Walter, in "Raising the Wind," at the American Theatre, San Francisco, on the night of July 10, 1856, being then seventeen years of age. He next joined the stock company playing at the Maguire Opera House, and which, at that time, or a little later, included among its members McKean Buchanan and his talented daughter, Virginia; Walter Leman, Mrs. Charles Pope, Charles and Edwin Thorne, Junius Brutus Booth Jr., David C. Anderson, Alexina Fisher, Mrs. W. C. Forbes, Mr. and Mrs. John Wood, Harry Perry, whose unusually promising career was cut short by death, and his wife, the accomplished actress later known to the public as Agnes Booth; W. H. Leighton, and the generous hearted and kindly Ben Baker. A remarkable company and a splendid training school for a young and aspiring actor, but a couple of ludicrous blunders, the result of over-zealousness rather than indifference, incurred the displeasure of Junius Brutus Booth Jr., who was then starring, and led to young Mayo's dismissal.

With a letter of introduction from Ben Baker, he went to Sacramento and was engaged by George Chapman. Mr. Mayo played an amazing number of parts for a promised salary of \$20 a week. The salary, however, never progressed further than promises, and at the end of five weeks he was compelled to leave his few personal belongings with his landlady and get back to San Francisco as best he could. He was penniless, and the captain of the steamer on which he took passage, named Foote, compelled him to shovel coal during the entire trip. Thirteen years later, when Mr. Mayo, a famous star, visited San Francisco and played an engagement, still remembered for its brilliancy and success, a banquet was tendered him at which were present many of the leading citizens of the Pacific metropolis. Among the guests was Captain Foote, and Mr. Mayo reminded him of the coal shovelling incident.

Following Mr. Mayo's return to San Francisco, in 1856, came occasional engagements in the stock companies playing at the Maguire, Lyceum, and other city theatres, and tours with strolling companies through the mining camps. During one of these latter expeditions—many of which came to a forced and untimely end—he supported Edwin Booth, then in the heyday of youth, playing De Mauprat to Booth's Richelieu, and the like. During these years he was rapidly gaining strength, force and effectiveness, winning the admiration not only of the public but of his fellow-players.

Upon the death of Harry Perry, a new leading man was required for Maguire's, and Mr. Mayo was selected to fill the position. It was the opportunity of his life and he made the most of it. He was young, handsome, enthusiastic and magnetic. He acted a long list of parts in tragedy, comedy, melodrama and farce, always with conscientious, painstaking care and a definite artistic purpose, and frequently with immediate and much applauded success. In a very short time he became the reigning favorite, and this position he easily maintained for several years, until seeking wider fields and opportunities he left San Francisco for the East.

Mr. Mayo took his farewell of the San Francisco stage on June 14, 1865, and on July 10 reached New York, coming by way of the Isthmus of Panama. He did not have to wait long for an engagement or for recognition. A few days after his arrival New York he received a letter from Henry C. Jarrett, then of the firm of Jarrett, Tompkins & Thayer, managers of the Boston Theatre. This letter informed him that they intended opening their season at Boston with "The Streets of New York," and that they had received most flattering accounts of his abilities, and if he would consider the proposition the part of Badger, which he had created in San Francisco, would be offered him, along with the position of leading man for the season of 1865 and 1866. Mr. Mayo replied that he had come East to star, and that it would give him great satisfaction to play the part of Badger, as he had already been successful in it in San Francisco.

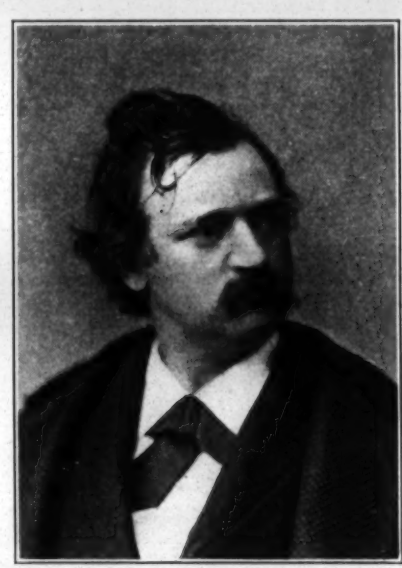
Mr. Jarrett answered him in the person, and as the result of their interview told Mr. Mayo that he would make his position that of stock star, whereby he was to play with only such stars as required certain support, but with none who brought their own. The monetary value Mr. Mayo placed upon his services Mr. Jarrett regarded as too high, but the former was firm. He told Mr. Jarrett that if he was uncertain on the subject of his ability he would go on trial for a fortnight, the period for which "The Streets of New York" was to run. Upon this Mr. Mayo went to Boston. He played Badger on the opening night. He himself was not wholly satisfied with his work in the part, but the audience received him with every possible demonstration of applause and favor, and when the curtain fell upon the last act it was clear that the newcomer from the West had achieved a great and undoubted triumph.

The trio of managers visited Mr. Mayo in his dressing room and offered him the part and there to sign a contract for the season. He told them that they might better wait a few days, as their opinion might change. However, the house continued to be packed to its utmost capacity night after night, and the play, instead of being taken off at the end of two weeks, as had been originally intended, was continued for two months. The managers were prompt in giving substantial evidence of their appreciation. They signed a contract with Mr. Mayo for forty weeks for much more than he had originally asked, and also stipulated that he was to have two half clear benefits during the season. At the end of eight weeks "The Streets of New York" was taken off to make room for the month's engagement of Mr. and Mrs. Charles Kean. During the remainder of the season Mr. Mayo played many parts, all with fine discrimination, certainty of touch and excellent effect.

The following season Junius Brutus Booth Jr. succeeded Henry C. Jarrett as manager of that house, and engaged Mr. Mayo for a star engagement. After that time Mr. Mayo continued to star both in a Shakespearean repertory and other standard dramas. He

made his first appearance in New York March 31, 1869, at the Grand Opera House, as Ferdinand, in "The Tempest."

"Davy Crockett," written by a nephew of James Murdoch, was presented by Mr. Mayo for the first time Sept. 13, 1872, in Rochester, N. Y., and, although it was not well received, he stuck to it, making many alterations, and he finally made it a great success. In 1879 he went abroad, making his first appearance in England June 9, that year, at the Alexandra, Liverpool, in "Davy Crockett."



FRANK MAYO.

He returned to this country and on March 8, 1880, he produced at the Olympic Theatre, New York, "The Athlete," his own dramatization of Wilkie Collins' "Man and Wife," in which he played Geoffrey Delamayn. Later, in collaboration with John G. Wilson, he wrote "Nordeck," taking it from "Vineta, the Sunken City in the Sea," a Polish novel. The play was given its first production May 25, 1884, at Haverly's Theatre, Chicago, Ill., and was first seen in New York May 18 of the following year, at the Union Square Theatre.

Mr. Mayo's last work, and one for which he will always be remembered, was his dramatization of Mark Twain's story, "Pudd'nhead Wilson," which was one of his greatest successes. Mr. Mayo first produced "Pudd'nhead Wilson" April 8, 1895, at New York, Conn., and one week later was seen in it at the Herald Square Theatre, New York. It enjoyed a long and prosperous engagement and was considered one of the real novelties of the day.

Mr. Mayo died June 8, 1896, on the train going from Denver, Colo., to Omaha, Neb. Paralysis of the heart was the cause of his death. He was survived by his wife and three children, Edwin F., Eleanor and De-ronda. Fifty-eight members of the Omaha Lodge of Elks met the remains at the train. The body was taken to the Elks' lodge room and subsequently removed to Philadelphia.

Next Week, Peter Richings.

Reminiscences.

(From CLIPPER dated June 13, 1896.)

PROCTOR'S PLEASURE PALACE.—The new addition to this amusement resort, the Garden of Palms, was opened to the public for the first time June 8. It is a large, airy hall, the roof being of glass, which is movable and can be thrown open on clear nights. The walls are paneled with mirrors and decorated in light blue and white, while Chinese lanterns hung around the hall and suspended from the ceiling, and electric lights of various colors, help to beautify the place. Palms, vines and other plants abound in profusion and lend an air of Orientalism to the scene. Its attraction is through a hallway of mirrors and what is to be a cafe and Oriental divan. Its stage adjoins that of the auditorium, and on the opening day the large fire curtain which forms the only separation between them was raised so that the two stages were made into one. Thus two audiences faced each other and witnessed the performance at the same time. The weather prevented the performance on the roof, so the two bills were given in the grand auditorium. The programme, which was most attractive, included the American debut of the Cee-Mees, aerialists. This troupe, which is composed of two men and two women, performed an exceptionally clever act. They work very rapidly, and their various feats in mid-air were executed with pleasing ease and grace. Their act, which won rounds of applause, proved them to be in the front rank of their class. Other features of the bill were: The Jackey-o-er, gymnasts, fourth week; the Pantzer Brothers, head balancers; George Lockhart's Elephants, Major Doyle, midget comedian; Bettina Gerard, in character changes; the Pattens, in a musical sketch; Gertrude Mansfield, comedienne; Annie Stockley, in a musical act; Emma Italia, soubrette; the Italian and Russian quadrille dancers, Bertha Wagner, vocalist; May Bell, banjoist and vocalist, and the ballet divertissement, "The Twenty-four Hours."

BLANCHIE BATES' NEW PLAY THIS WEEK.

"Nobody's Widow," the new Avery Hopwood play, in which Blanche Bates is to star this season, will open at the Euclid Avenue Opera House, Cleveland, Tuesday evening of this week. After a week in Cleveland, and another in Pittsburgh, and in Baltimore, the play will be brought to New York.

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NOTES FROM JOS. W. STERN & CO.

Kenny, Nobody and Platt are featuring Brannen's character comedy song, "You Stole My Gal." They are using this song as a double number, and tell us that it is the most effective "double" which they have had in some years.

"My, What a Funny Little World This Is" is the title of a new spotlight song which is sure to be the sensational philosophical song hit of the coming season. Here are a few names of acts which are "making good" with it: James F. MacDonald, Le Male and Fisher, Thomas Potter Dunn and Peter Lawrence and company.

Ed. Morton has selected Jeff F. Brannen's latest "laugh getter," "If I Could See as Far Ahead as I Can See Behind."

Mindell Kingston, of World and Kingston, will introduce Henry and Brannen's new audience song, "I'm Looking for a Nice Young Fellow Who Is Looking for a Nice Young Girl," in their new act. Miss Kingston predicts this song will be a "sure fire" hit.

At the request of the Victor Talking Machine Co., Geo. Carri (the Victor's feature tenor) informs us that our high class ballad, "Night Brings the Stars and You," has made one of the finest records that the Victor has ever turned out. Mr. Carri sang the number for the Victor, and we consider ourselves specially favored by the company in their selection of such a prominent vocalist to record our song.

Dotson and Lucas are singing "If I Could See as Far Ahead as I Can See Behind." They close the act with the "Teasin' Rag," which is going big.

The Kent Sisters, during the action of their sketch are introducing "I'm Looking for a Nice Young Fellow Who Is Looking for a Nice Young Girl," and never fails to take three or four curtains at each performance.

"My, What a Funny Little World This Is," Pete Lawrence says, is the best "spotlight" song he has ever used. Mr. Lawrence has interpolated the heroism of many of those who went through the terrible experience, but because of the other events in connection with it.

It happened that there were a number of theatrical folk aboard the train, among them being Harry Corson Clarke, the well known comedian, and his wife, Margaret Dale Owen; Josie Flynn, Lillian Mills and Tascott, the "coon shouter." All of them survived, and as they were all en route to Winnipeg, Man., where they were billed to play at the Dominion Theatre, they naturally felt that they were drawn together by a double tie of fraternal comradeship.

Mr. and Mrs. Clarke were sitting in the dining room, when suddenly there was a grinding noise and a tremendous bump, and everybody in the car with the exception of themselves, were pitched head foremost on to the floor. Food—it was the dining hour—was thrown in all directions, and a humorous touch was furnished by the fact that a lady who had been disturbing the whole car by her complaints regarding the quality of a chicken, received it, gray and all, in her lap. Mr. and Mrs. Clarke maintained their position.

Another minor provoking incident in connection with the wreck was provided by a wily old colored man. He came unscathed out of the accident, and indeed helped Mr. Clarke to remove his property trunk out of the danger zone. Yet when he heard the claim agent assume a pose of pathetic, painful helplessness.

Owing to the wreck the player folk were delayed in reaching their destination, so much so, in fact, that they missed the matinee and night performances, on Monday. The customary thing for a manager to do in such a case is to cancel the remainder of the week's time, but W. B. Lawrence, the manager of the Dominion Theatre, did nothing of the sort. In fact, he quite reversed the usual procedure and never deducted one dollar from the salaries of any of the actors at the end of their week's engagement. Such acts are too seldom recorded in the annals of stageland, and it is a pleasure to recall an incident of the sort.

"JIM THE PENMAN" DISBANDS.

The tour of "Jim the Penman" under the Shubert management, ended in Philadelphia last Saturday in order to allow the chief members of the cast to be used elsewhere. Charles Richman and Arthur Forrest will appear in "The Price," with Mme. Marietta Oily. Theodore Roberts will join Charles Chry in "A Gentleman of Leisure." Florence Roberts and Jefferys Lewis are to play in "The Price," with a company organized for the Pacific Coast. The Messrs. Shubert expect to assemble the same company next Spring for another revival.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut..... \$65.00
Double Column..... \$10.00
Single Column..... \$5.00

ANOTHER NEW THEATRE FOR CORT.

Work was begun last week on the construction of His Majesty's Theatre, Victoria, B. C. The house will have a seating capacity of 1,670, and will be a modern fireproof theatre, built on the same lines as the new Novelt Theatre, Portland, Ore., which was recently completed at a cost of \$500,000. The stage will have a depth of 50 feet, and a width of 85 feet. The height of the stage will be 75 feet, therefore the largest productions can be accommodated. There will be twenty-four boxes and loges. A novelty put in use for the first time on this continent will be a promenade parlor on each side of the lower floor, connecting with the boxes. The building will cost \$150,000.

Mrs. James Anderson, promoter in the building of His Majesty's, was in New York for a few days last week, and signed contracts with John Cort, president of the National Theatre Owners' Association, whereby the theatre will come under the control of the Northwestern Theatrical Association, of which Cort is general manager. His Majesty's Theatre will take the place of the old Victoria Theatre, which was built in 1863, and has more than outlived its usefulness.

J. C. DUFF OFFERS FRENCH AND COLLISON.

J. C. Duff, well known throughout America as a manager of high class stage amusements, has brought to this country for the first time two of Great Britain's most clever entertainers, Percy French and Dr. Houston Collison. Mr. French is a painter, writer of comic songs, ballads, skits and short stories. Dr. Houston Collison is a composer of considerable renown.

Mr. Duff announces a series of recitals by French and Collison at Mendelssohn Hall, New York City, beginning Friday evening, Nov. 4. These entertainers are so versatile that they have seven complete programmes, each distinctive in character, which they style, "Humors of Art and Music." The second recital will be given Tuesday evening, Nov. 8 (Election night), at the same place.

PLANS FILED FOR NEW YIDDISH THEATRE.

Plans have been filed with Building Superintendent Miller for a four story brick theatre, fronting on the East side of Extra Place, 62 1/2 feet North of First Street, running through to First Street, New York. The building will be fireproof and will have a facade of brick with limestone trimmings.

There will be two balconies and orchestra, providing a seating capacity of 1,744, and a glass covered roof garden with a balcony which will have a seating capacity of 325. George F. Johnson will erect the theatre for David Kessler, who conducts the Thalia and the People's theatres. It will be devoted to Yiddish plays. George Kerster, the architect, estimates the cost at \$175,000.

RUSSIAN IMPERIAL BALALAIKA ORCHESTRA COMING TO AMERICA.

Klaw & Erlanger, through Andreas Dippel, are bringing to this country the Russian Imperial Balalaika Orchestra, consisting of thirty musicians, under the leadership and personal direction of W. W. Andreeff. The Russian Imperial Balalaika Orchestra is known to many Americans who heard their music at the Coliseum, in London, during the past season, and in many of the other large cities of Europe.

Andreeff and his orchestra will give their first concert at the Carnegie Music Hall on Nov. 28. The engagement will be limited to eight weeks.

The pleasure and benefit derived from ale drinking are distinctive and cannot be measured by any other beverage.

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Clubs, Hotels, Restaurants, Dealers
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Hudson, N. Y.

ARTHUR DONALDSON'S NEW PLAY.

Gus Hill and Chas. H. Yale announce that the season of Arthur Donaldson, the singing comedian, in the new romantic song play, "The Wanderer," will commence during the first week in November. Messrs. Hill and Yale have surrounded Mr. Donaldson with a company of unusual excellence and the scenic equipment will be elaborate. The attraction will play almost entirely week stands.



GLADYS VAN

Is making a big success in vaudeville with Arthur Pearce, featuring "You're Mine, All Mine," by Theodore Morse.

INCORPORATION OF AMERICAN STAGE SOCIETY.

The American Stage Society was incorporated Oct. 19, with the approval of Supreme Court Justice McCall, of New York. The society purposes to produce "dramas of exceptional merit and worth which are regarded as classical." Among the incorporators are Joseph W. Jacobs, John A. MacMartin and Charles A. Miller.

The opening of the series of twenty-five Sunday night dramatic performances at Daly's, New York City, under the auspices of the American Stage Society, has been postponed until Nov. 13, in order that the plans may be more fully developed.

THOMAS JEFFERSON PRESENTS "THE OTHER FELLOW."

Thomas Jefferson presented a new play, called "The Other Fellow," a farce, in three acts, by George Totten Smith, at Jackson's Theatre, Bridgeport, Conn., on Oct. 19.

Advices state that Mr. Jefferson is seen to great advantage as Wilton Swift, a promoter, the first modern role he has ever portrayed. "The Other Fellow" is produced by Walter N. Lawrence, with a company of excellent players, among whom Russell Bassett, Anne Windsor, Jeanette Ferrall, Gerald Horcourt and Eva Condon are scored heavily.

SAVAGE WILL STAR HENRY KOLKER.

Henry Kolker, last season with the New Theatre, will star under the management of Henry W. Savage. Mr. Kolker will make his first appearance under Mr. Savage's management in "The Great Name," a comedy by Victor Leon, one of the librettists of "The Merry Widow," by Leo Feld. The play has been adapted into English by James Clarence Harvey, and will go into rehearsal at once.

VIOLET DALE'S SUPPORT.

H. M. Horkheimer announces the complete cast which he has engaged to support Violet Dale, in "A Message from Reno," as follows: Miles McCarthy, Osborne Seale, Walter Lewis, Alfred Hudson, Sr., James Bevis, Gladys Claire, Florence St. Leonard, Josephine Dougherty and Saldee Williams.

Miss Dale is to make her debut as a star shortly, when "A Message from Reno" is presented at a New York theatre.

ACTRESS, WIFE OF RICH MAN, SINGS IN CAFE.

Edna Loftus, an English musical comedy actress, has obtained employment in San Francisco to meet the expenses of her husband, Harry Reimstrom, who is at a Fruitvale sanitarium, where he has been undergoing treatment for his nerves. The young woman has contracted with a downtown cafe to give a nightly concert each evening for six weeks.

"MISS NANCY EVANS" PRODUCED.

"Miss Nancy Evans," a new farce comedy, written by William and Josephin Giles, was given its initial performance at the Opera House, Jamestown, O., Saturday night, Oct. 15. The piece was well received, and advices state that the audience was kept in laughter during the whole performance.

SHUBERTS OFFER PRIZE.

Owing to the immense success of "Madame Troubadour" at the Lyric, New York, the Shuberts announce that they will offer a prize of \$1,000 for an American musical composition of the same type. "Madame Troubadour" has no chorus.

TRY MURINE FOR YOUR EYES

A Favorite Tonic Luxur. An Eye Tonic. A Soothing and Reliable Relief. Aids in PRESERVING AND RESTORING EYES to Normal STRENGTH AND NATURAL BRILLIANCY. Try Murine Eye Remedy for Redness, Itching, Weakness, Inflammation, Granulation, Ulceration and Eye Pain. Murine Soothes.

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P. RICHARDS' BERLIN LETTER.

BERLIN BUREAU OF THE NEW YORK CLIPPER.

'Round the Artists' Table at the Restaurant Krziwanek—"Der Kleine Wintergarten" a Big Imposition on the Public—The Death of Josef Kalnz a Great Blow to the German Drama.

OCT. 1.

'Twas during an informal session at the hospital restaurant Krziwanek, and "the bunch" around the reserved table in the artists' corner were discussing the subject of the last Berlin letter in THE CLIPPER—about the wrestling on the vaudeville stage which had just been prohibited by order of the police president of Berlin.

George Hackenschmidt, the "Russian Lion," well remembered in the States through his famous match with Gotch, had just expressed his surprise at this interference of the law with an exhibition which has been recognized as the national sport of Germany for many generations. Paul Cinquevalli praised the moral support which all fair athletic competitions are sure to meet in England and the U. S. A., and "Nick" Kaufmann claimed that the authorities would most likely revoke this new law if they were given the assurance that all matches were to be "on the level" again. Then Milton, the ex-athlete, who is now conducting a skating rink in Koenigsberg, spoke up and said that "wrestling on the square" was simply impossible on the vaudeville stage, as no audience would show the necessary patience to sit through a long-winded match, where hours are spent without any apparent action, with both antagonists down on the mat, and, turning to Paul Cochas, the military Hercules, he said: "You have been a wrestler yourself in your day—why don't you tell them how the audience wants to be duped when it comes to wrestling on the stage?" And Cochas frankly admitted that the public is always sure to prefer a pre-arranged exhibition, as long as they see plenty of "action," and then he told one of his "catch-as-catch-can" reminiscences, which your correspondent thinks of sufficient interest to give it some space in this letter.

And Cochas commenced to relate, in his unique and interesting way, about ten days when juggling by itself was hardly considered sufficient an accomplishment to support an artist, unless he could appear in some other act besides. Our friend found himself compelled to fall back upon his athletic training during the latter part of his career, and gave nightly an exhibition in wrestling which was always the closing number of the vaudeville programme. He had a very powerful all-round athlete travel with him as wrestling partner, named Lurich (who afterwards became the German champion, and is still maintaining an excellent reputation as a Graeco-Roman wrestler). Cochas and Lurich were old friends off the stage, and to save living expenses they also roomed together at the latter's part, who had even threatened the life of Cochas in case he should happen to meet him outside of the theatre.

Of course, the papers took it up, too, and brought accounts of various interviews with both the wrestlers, who were hurling the strongest denunciations against each other, and thus the public was worked up to the pitch of excitement for the final match. On the night previous to the same, Cochas was sitting quietly by himself in the principal restaurant of the city, enjoying his "night cap" in form of several steins of Wuerzburger, when several students entered in greatest anxiety, and cautioned the former that they had just seen his death enemy, Lurich, sneaking around the outside of the restaurant, apparently bent on mischief. (Now nothing was more natural than Lurich, who could, of course, not show himself in his friend's company in public, to be waiting outside for Cochas, since the latter had the only key to their joint lodgings in his pocket.)

Although Cochas tried his best to quiet the apprehension of the friendly students, and assured them that he was not afraid of Lurich and fully able to take care of himself, his proteges insisted on seeing him home, and thus he walked down the street, surrounded by a body guard of a couple of dozen of students, to the amazement of Lurich who, of course, drew back, but followed

them in a respectful distance, which fact did not remain unnoticed by the unsolicited protectors. Therefore, when they at last reached Cochas's home and he thanked them profusely for their kind interest, they refused to leave him, but concluded to stand guard at the house door for the rest of the night, to prevent a possible attack by Lurich upon his sleeping foe. But they compelled Cochas to retire, and while the latter enjoyed a good, sound rest, his poor wrestling partner, being without any money and home, had to walk the streets of Basel until the early hours of the morning, in the meantime cursing his fate and the well-meaning protectors of his roommate.

A case came to your correspondent's notice a few days ago, while he was standing at the box office of the Wintergarten—the place where vaudeville is retailed at a big premium. A pleasant conversation with the amiable treasurer of the place, Jo. Brackl, was suddenly interrupted by a woman rushing up to the latter in the greatest of excitement, crying that her husband had just come home in a most pitiful condition after having been beaten and robbed of 200 marks in the Wintergarten, and that she would report the matter to the police immediately unless the money was restored to her at once. The treasurer just turned his head to her and told her very calmly to go around the corner to the "Kleiner Wintergarten," and then continued the conversation, while the woman hurriedly left. Upon subsequent inquiry I was told by Mr. Brackl that the "Kleiner Wintergarten" is a small dive in the immediate neighborhood of Berlin's leading music hall, and that this was an every day occurrence in that ill-famed little "kneipe," but, although the Wintergarten had placed several protests with the authorities against its name being adopted by that dive, still nothing has been done in the matter so far. This is a state of affairs which one would hardly suspect to meet in a well conducted city like Berlin.

The dramatic stage of Germany and Austria has suffered an irreparable loss by the demise of Josef Kalnz, the "Richard Mansfield" of this country, who is also well remembered in the United States by his visit in 1891, when he appeared at the German Theatre of New York, under Amberg's management. Kalnz was born in Wieselburg, in Hungary, on Jan. 2, 1858, as the son of a prominent railroad official, and received his early training at the Sulkowsky Theatre School in Vienna. Hardly "sweet sixteen," he made his first debut as Ferdinand, in "Kabale und Liebe," at the Hof Theatre, in Meiningen, and was immediately a pronounced success. He afterwards appeared in Berlin and Munich, as well as in most of the other leading German towns, and in 1899 he was made a life member of the Royal Theatre in Vienna, in which city he celebrated his most pronounced successes, and also lingered with the fatal disease which has now carried him off into a premature grave.

The imposing funeral bore proof of the high esteem in which the deceased was held personally as well as artistically. Besides being the public's idol, he also enjoyed the good will and friendship of all his colleagues, as proven by the following incident which happened at a rehearsal on the morning after his death, on the same stage which he had graced for so many years.

One of his most intimate friends and co-workers, still laboring under the intense excitement over Kalnz's demise, was vexed by the awkward ways and impertinent visage of one of the actors playing a minor part to that extent, that he suddenly smacked his face, while shouting: "Just to think that poor Kalnz had to die and that lives!"

Some years ago, while playing with his own German ensemble in Copenhagen, at the Dagmar Theatre, Kalnz, who appeared in the role of Hamlet, arrived at the theatre rather late, and after making up in a hurry he rushed on the stage just in time for his cue but accidentally overlooked an old gentleman standing in the wings, and stepped heavily on the latter's foot. This "rubberneck," though, proved to be the late King Christian, who often made use of his privilege to watch a play from behind the scenes. His Majesty did not seem to mind the incident, though, and cheered Kalnz most heartily. After the performance he bestowed a high decoration upon the great tragedian, but jokingly remarked that Kalnz had made his strongest impression on him at his entrance in the first act, though.

ALAN DALE'S DAUGHTER MARRIES.

Daisy E. Dale, daughter of Alan Dale, the dramatic critic of The New York American, was married Oct. 19, to Ronald W. Orr, of Michigan City, Ind. The wedding took place in Stamford, Conn.

Percy Hill is managing "The Burgomaster," which is now in the West.

MUSICIAN IN NEED.

Prof. Joseph Gorman, who has been with the orchestras of prominent theatres, writes us that he is suffering with tuberculosis, at the J. C. R. S. Sanitarium, at Edgewater, Colo., and asking for aid to defray the expenses of treatment. His friends can address him at above. He states that he is a member of A. F. of M.

THEY TELL ME

(IN OAKLAND, CAL.)

INCIDENTS AND ACCIDENTS IN VAUDEVILLE, BURLESQUE, MUSICAL COMEDY AND DRAMA.

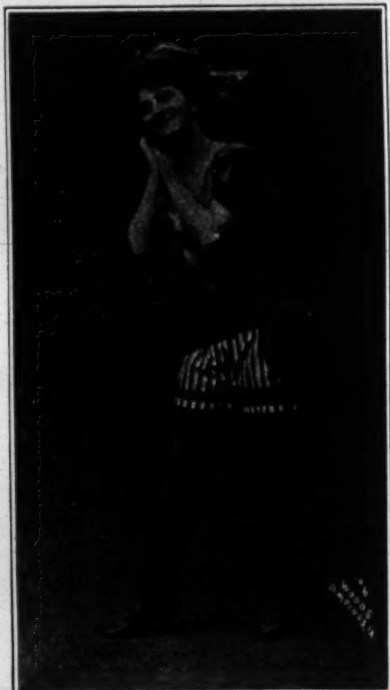
BY L. WOLFE GILBERT.

Well, we leave old Frisco and cross the bay, to pretty little Oakland. Only a very few miles away, but nevertheless, the weather and climate is far superior to the Portola city (Frisco).

The business in the theatres in town here is just about fair, with the S. and C. house having quite a shade the best of it. The Orpheum has been doing very poorly quite some time, although business picked up this week with a good strong show, headed by my two pals, Willie and Gene Howard. Willie and Gene duplicated their former successes. I think Gene gains a point every time they make a hit—if that's the case it wouldn't do for them to make many more hits, or he'd be as big as Pat Casey.

Tom Smith and his three peaches make up another act on the Orpheum bill that is cleaning up (in the vernacular of the actor).

OUR CHORUS GIRLS.



LAURA WORTH.
Sam T. Jack's Co. (Western Wheel).

The only thing that makes me laugh is that the different theatrical critics and scribes in town here seem to think he is an English product, on account of his odd eccentric work and dancing. "What is it, Tom, Bronx or Brooklyn?"

Here and across the bay Frisco is the home of the Grizzly bear, but I think they've got the animal's name wrong—it's the "Grizzly Bull." Yes, there's plenty of Bull to be found out here, but at that what does it matter? It listens better than the cold, mercenary way of the Easterner. Let's have the "Bull."

The Ye Liberty Theatre here has what is termed a revolving stage. Five different scenes can be set at the same time. It is said that it is the only one in America, and it is indeed a wonderful idea and worth seeing. It would surely be great for a vaudeville house to have the same, then the acts in "one" would never have to kick about the noise made in setting. The whole show could be pretty nearly set before the overture went in. "Alright, it's a good idea, Wolfe. I'll talk to Gus Sun about it to-morrow."

I note that in Baltimore Wish Wynne headlined at the Savoy for Wm. Morris, and Heatie Wynne for Kernan, at the Maryland. I guess in town it was a toss up which Wynne was the cleverest.

Lane and O'Donnell, "Those two Bridgeport acrobats," are certainly making more than good closing the show in the Orpheum. It is one of the very few acts that

stays in the same position on the bill their second week in Frisco and Oakland.

A certain theatrical paper, and its correspondent, "Pester Fountain," or something like that, I understand, is to be barred from all S. & C. houses out here, by order of John Considine. They cannot come back on the stage and solicit advertisements from performers in their usual blackmailing manner.

It's pretty tough, actors, when the manager has to protect your interests as well as his own.

Charlie Harding, formerly of Harding and Ah Sid, is on the bill here this week with his wife, Madame Olive, who, by the way, is a very clever juggler, while Charlie does the "clowning"—and collecting Saturday or Sunday nights. When you are playing the S. & C. time, it's "very English, doncha know"—two turns a night, sir, yes, sir.

A very funny spectacle in Frisco is that the "Unions" have boycotted a picture house for having what they call an illegitimate partnership, and they have placed a sandwich man out in front of the house with a banner reading: "This house is on the unfair list," etc., etc., who keeps walking up and down in front of the house.

The proprietor or proprietors of the place to counteract this have also placed a sandwichman, with a sign reading: "The other sandwichman is crazy." And one walks behind the other, in sort of a rehearsed Pekin Zouave way, and they both seem to be the best of friends and companions. "They don't care who's right."

The weekly parody popular song chorus is on "Call Me Up Some Rainy Afternoon," dedicated to the Long Acre Building and "some" of its tenants:

Call around to-morrow afternoon,
Every day it's the very same old tune,
It's the same old hot air tease,
Nothing new to-day, but possibly to-morrow;
Pretty soon they've got you playing tag
With that old "just call to-morrow" gag.
Call up once in a while,
Then be a Mason, don't repeat.
Stop your sighs, just get wise,
Good-bye.

Jack Hughes, of the Hughes Musical Trio, wants me to mention to his old partner, Perry, of Berry and Berry, to look for their infringing on the Cherry Sisters' name. Sophie Tucker is certainly some big favorite out here. I understand she starts right back over the Pantages circuit. This will make the third consecutive time. You can't beat that. Good girl, Sophie, there's so many that "I knew her when she and" etc., etc., but never mind, perseverance and talent are a combination that are almost impossible to beat.

Received a letter from James Madison, the very successful author, this week, and James, as usual, asked about his favorite "bug," the collection of old programmes, hangers, bills, etc., etc., here in Frisco, but it's too bad, James, most of them were destroyed by fire during the earthquake. "But I could get you a few printed." Ah, get out yourself. How much will you take to write a monologue for a writer?

One of Louis Wells' American salutes, Bert Walton by name, wrote me that he and his better half, Lottie, are acting out to everybody's satisfaction, on the Orpheum circuit.

I notice that Ben Harney, of the Ben Harneys, advertises in a "certain" theatrical paper that he has \$6,000 to invest in a good proposition. Look out that the paper you advertised in don't inveigle you into buying the paper.

Guy Rawson and his wife, Frances Clare, in their little classic, "Just Kids," afforded Mrs. "They Tell Me" and me very much wholesome entertainment one evening at the American, San Francisco, and we saw them at a disadvantage, too; they were on early for their first show, with people waiting in, etc., but with all these obstacles they took half a dozen legitimate curtain calls. So much for he who says an act that "goes" in burlesque won't go in vaudeville.

Some time ago I credited Arthur Klein with being the Beau Brummel of the agents, but I did so without remembering Wm. Josh Daily, the "row" independent agent. It would be a good idea, I think, to put it to a vote and decide it, for, really, it seems to be there is very little to choose between them as to who is the better dressed. I would suggest appointing "Gutenberger" as a committee of one, to decide.

The weekly wheeze:

Mr. Cohen, the congenial manager of the "Bell" here, asked Harry Knight, the manager of "The Aeroplane Girl," "Have you a cut of the act?" and Harry replied, "No, Mr. Cohen, not this week; the only weeks I cut on this circuit were Minneapolis and Butte."

A few more vaudeville "Don'ts" and I leave you:

Don't forget to stand in the entrance when an act is on, and talk to one of the stage hands. The good hands like it.

Don't take a bow when the audience is applauding if you're sore. That's a good way to get back at an audience—and for the manager to get back at you.

Don't rehearse your act much at rehearsals. Just run it over quickly. A good leader can play it—as badly as a bad one, if he don't know it.

Don't forget I have another big railroad fare again. I go across the bay back to Frisco.

Don't forget to Watch Next Week.

ROSSITER GOSSIP.

The following quartettes are successfully singing one or more Will Rossiter songs: Exposition Four, College City Four, World's Comedy Four, Colonnade Quartette, Tivoli Quartette, Primrose Four, Church City Four, Still City Quartette, Clipper Quartette, Orpheum Comedy Four, and the Bootblack Quartette.

Vardon, Perry and Wilber are back from their European tour, and are featuring "A Little Twig of Shamrock" and "Kelly's Gone To Kingdom Come."

Nell McKinley made his first appearance in Chicago with a repertoire of Will Rossiter songs, featuring the sensational hit, "Some of These Days."

Ethel Barney is entertaining audiences these days, featuring "Some of These Days" and "Simple Dottie Dimple."

Will Rossiter's new song and dance number, "Peek-a-Boo Mister Moon," will be made a big number by Harry Richards and Co.

Nellie Floreide, with the Columbia Burlesquers, is taking on an average of ten encores each performance with "Some of These Days." The Meredith Sisters also report complete success with this number.

Belle Baker has added "Some of These Days" to her repertoire.

Fannie Brice has acquired the "Some of These Days" habit. She is so well pleased with it that she will continue its use all season.

Carey, Holmes and Wells, a new trio, is causing much favorable comment in the manner in which they render a selection of Will Rossiter songs, "Some of These Days" and "Has Anybody Got a Kiss To Spare?"

Among the many who are successfully singing "Some of These Days" are: Dorothy Vaughn, Eddies Bros. and Jacobson, Fannie Brice, Nell McKinley, Fred V. Bowers and company, Arthur Engel, Pearce and Mason, Mayfield and Day, Lew and Len Stanley, Adele Oswald, Imperial Comedy Four, World's Comedy Four, Bess Andra, Orpheum Comedy Four, Belle Baker, Sophie Tucker, Bert Lewis, Dayton, the man with three voices; Nellie Floreide, and a host of others.

FROM THE J. FRED HEIF CO.

"When a Boy from Old New Hampshire Loves a Girl from Tennessee" is winning many encores for the American Three.

Helen Marshall is using "The Oklahoma Twirl" with great success.

Robert Warren and Geanie Mallow are singing "I'd Rather Say Hello, Than Say Good-bye" in their comedietta, "The Vaudeville's Return."

"Play That Barber Shop Chord" is one of the biggest hits Ed. Latell has ever had.

"When My Marie Sings Chilly Billy Bee" and "Play That Barber Shop Chord" have won innumerable encores for Jack Long.

Andrew Tombs, with the College Girls Co., has made an emphatic success with "Oh, You Bear Cat Rag."

"When My Marie Sings Chilly Billy Bee" is a hit with Harry Tyler.

Arthur B. Eck is using "I'd Rather Say Hello, Than Say Good-bye" and "Play That Barber Shop Chord."

Steen and Earl are successfully singing "My Love Is Greater Than the World" and the new march song hit, "When a Boy from Old New Hampshire Loves a Girl from Tennessee."

"My Love Is Greater Than the World" is a pronounced hit with Minerva Jager.

"Play That Barber Shop Chord" is being parodied more than any other song hit of 1910. Yorkie and Adams, and Matthews and Ashley are singing the Hebrew parody which was written, especially for them by J. Fred Heif, Willie and Gene Howard are using a similar parody, written by themselves.

Selma Lawrence is successfully singing the new hit, "The Oklahoma Twirl." It is also a big hit with Harry Holden and Lucy Harrison.

Caprice Rose Lewis is singing "When My Marie Sings Chilly Billy Bee."

"Oh, You Bear Cat Rag," "The Oklahoma Twirl," and "Play That Barber Shop Chord" are three big encore winners for Edna Ellis.

William Fisher is singing "The Oklahoma Twirl," and Agnes L. Traub is singing the new march song hit, "When a Boy from Old New Hampshire Loves a Girl from Tennessee."

SOTHERN AND MARLOWE REHEARSING.

E. H. Sothern and Julia Marlowe began rehearsals for their production of "Macbeth" last week. The first performance will be in New Haven, Conn., Nov. 4. After a Boston engagement they will play in the Lyric, New York, for a month, and then make a trip across the continent lasting till Jan. "Macbeth," "Hamlet," "Romeo and Juliet," "As You Like It," "The Taming of the Shrew" and "Twelfth Night" make up the repertoire.

The company contains many of the co-stars' old associates, including Rowland Buckstone, Frederick Lewis, Sydney Mather, Albert W. Howson, Malcolm Bradley, Eric Blind, William Harris, Harry Turnley, Alma Kruger, Norah Lamson, and Mary Chipendale.

THE INTERNATIONAL MUSIC TEACHERS' NORMAL INSTITUTE has been incorporated. A. R. Huebner is superintendent at their Broadway offices.

X. BAZIN'S FAR FAMED DEPILATORY POWDER REMOVES HAIR NEVER FAILS
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS, HALL & RUCKEL, NEW YORK CITY

SONGS THAT CREATE HEADLINERS AND BOOST SALARIES--GET 'EM

THINK IT OVER MARY

IS A SONG!--A MARCH SONG! IT'S A BULLY SONG! IT'S A HIT SONG, GET IT--IT GETS THE AUDIENCES--AND THEY GET YOU MONEY. SEND FOR IT--NOW--THIS VERY MINUTE--WHILE IT'S HOT!

THAT DREAMY ITALIAN WALTZ

IS A "PIPPIN." MELODY SUPERB! NOT LIKE ANYTHING YOU EVER HEARD BEFORE. IT'S NEW--IT'S DREAMY--IT'S CLEVER--IT'S A HIT!

TAKE ME WITH YOU, CUTEY AND FORGET TO BRING ME BACK

A NOVELTY SONG, SUITABLE FOR ANY SINGING ACT. GET IT--GET INTO THE HEADLINE CLASS--THIS IS THE KIND OF SONG THAT WILL DO THE TRICK--GET IT NOW!

LEO FEIST, 134 W. 37th St., NEW YORK :: 67 Clark St., CHICAGO

MAX SPIEGEL'S CANDY.

Negotiations which have been pending for a period of several months have been consummated during the past week between V. Gregory Linder, representing large financial interests in the Middle West, with headquarters in Chicago, and the Inter-State Vending Company, New York City, of which Max Spiegel, of the Spiegel Amusement Company, is president.

A contract has been made which contemplates the installation of one hundred thousand vending machines operating on the back of chairs in theatres within the next five years.

The territory controlled by this Western organization embraces the States of Michigan, Ohio, Kentucky, Indiana, Missouri, Iowa, Minnesota, Wisconsin and Illinois, and contracts are already secured to install these machines in the various cities of these States and installation will begin immediately.

This machine operates with a penny, and carries three variety of gum and confections. It is a continuous machine, essentially for the continuous show, and is a device which applies thus directly to the moving picture field.

HAMMERSTEIN WINS IN CITY SUIT.

Supreme Court Justice Guy, of New York, dismissed last week a suit brought by the city against Oscar Hammerstein to collect \$482 taxes on a \$30,000 personal assessment for 1908. The Corporation Counsel consented to the discontinuance of the suit. Mr. Hammerstein testified that in 1908 his personal liabilities were \$1,080,000 and his personal assets not more than \$325,000. He claimed as personal liabilities a \$550,000 mortgage on the Manhattan Opera House, a \$400,000 mortgage covering the Belasco Theatre and the Philadelphia Opera House, \$50,000 loans from banks and unpaid bills amounting to \$80,000. He swore he had not more than \$25,000 in banks, and that his personal property in theatricals and so forth was worth not more than \$300,000.

LEO FEIST NOTES.

"Think It Over, Mary," is a new march song which is being sung by the biggest acts in the country, looks like a sure-fire winner. The following are some of the acts using this song: Von Klein and Gibson, Primrose Four, Jones and Deely, Herbert Mitchell, Three Leightons and Arlington Four.

The other Feist songs which are scoring finely are the "Dreamy Italian Waltz," originally introduced by Valeska Suratt and other big headliners; also a great novelty song hit, "Take Me with You, CUTEY," by Thos. Gray and Al. Plantadosi, which is being featured by such acts as Lantton-Lucier company, and Stanley Norton, Maryland and Dancing Butlers.

The well known Billy Geller, formerly with the Jack Norworth Publishing Co., is now with the House of Feist, and will be glad to see his many friends.

GRAU'S BOOK, "THE BUSINESS MAN IN THE AMUSEMENT WORLD."

Robert Grau has written a big volume, called "The Business Man in the Amusement World," which is a recital of progress in the field of the theatre. There are 350 pages of instructive reading, the book being well printed and profusely illustrated. The book has just been issued by the Broadway Publishing Co.

HINTS FROM HAVILAND'S.

"The Three of Us," Nelson, Oswald and Berger, are featuring "Somebody Else, It's Always Somebody Else," and "That's the Fellow I Want to Get."

Ledman and Buckner continue to use "That Chinatown Rag."

Blake and Howard have added "Somebody Else, It's Always Somebody Else," and "That's the Fellow I Want to Get" to their act.

Johnny Hughes and Ruby Raymond and company are singing "That's the Fellow I Want to Get."

The Excelsior Trio is singing "Cupid's I. O. U." and "Somebody Else, It's Always Somebody Else," and both songs go big.

Sally Brown is featuring "That's the Fellow I Want to Get."

Sadie Hart continues to use "Cupid's I. O. U." and "Motor King."

The Minstrel Five are singing "Cupid's I. O. U." and "Somebody Else, It's Always Somebody Else," and "Cupid's I. O. U."

The Valley Forge Comedy Four have been singing "Cupid's I. O. U." and will add "Somebody Else, It's Always Somebody Else," to their act.

The International Four are singing "Somebody Else, It's Always Somebody Else."

The Jas. Robinson Trio write us: "Somebody Else, It's Always Somebody Else," is a big hit in our act."

Mildred Hanson is singing "Cupid's I. O. U."

Evans and Golden are featuring "You'll Come Back" and "Somebody Else, It's Always Somebody Else."

Kauffman and Graff are using "Somebody Else, It's Always Somebody Else," and "Cupid's I. O. U."

Spiegel and Dunn have had great success with "When Mr. Yankee Doodle Comes To Town," "You'll Come Back" and "Somebody Else, It's Always Somebody Else."

Cooper and Dunn continue to use "That Chinatown Rag" and "You'll Come Back."

The New York Cyclones have added "Somebody Else, It's Always Somebody Else," and "You'll Come Back" to their act.

HEAD MUSIC NOTES.

The Six Musical Noses are featuring Head's "Without You the World Don't Seem the Same," as a cornet quartette.

"While Under the Jungle Moon" is the feature song with Miller and Tempest.

"The Toblins" are doing "Spoonful Moon," by Nat Vincent and S. Clarence Engel.

Nat Carr has in rehearsal a new song, entitled "I'm Going Back to the Land of Spaghetti."

Grace Lillian, with the Century Girls, is taking six encores nightly with Head's big Irish-Indian song, entitled "Squaw Colleen."

Linden Beckwith is singing Head's prize ballad, "Without You the World Don't Seem the Same."

Geo. W. Head Jr., president and treasurer of the Head Music Pub. Co., who underwent a surgical operation a week ago, at the St. John's Hospital, Brooklyn, is rapidly recovering, and expects to be back at his desk shortly.

A CONVENIENT WAY OF LIVING.

Ballin Brothers, who make a specialty of renting furnished apartments, a convenience especially enjoyed by professionals and, as all of them are conveniently located, performers who wish to keep house without going to the expense of furnishing a flat will no doubt be interested.

MAGICIANS' TRICKS,

HOW THEY ARE DONE,

Is the title of a new book by Henry Hatton and Adrian Plate, published by the Century Company.

While we do not favor the exposure of magicians' tricks any more than we would the exposure of the secrets of a society where it is calculated to injure anyone, we find in this book much that will interest the amateur entertainer. The tricks exposed are mostly those not in use by professionals of to-day. The card tricks do contain the principles upon which most of those tricks are done, but the expert card manipulator usually invents his own tricks, and in that way mystifies many who think that "they know it all."

WITH THE WITMARKS.

The Jack Wilson Trio are distinguishing themselves by their effective use of songs which bear the imprint of M. Witmark & Sons. Franklin Battle is singing Ernest R. Ball's beautiful ballad, "In the Garden of My Heart," while Jack Wilson is making a hit with the charming Irish ballad, "Where the River Shannon Flows" and "Cheer Up, Brothers."

Jack Henderson and his "kiddies" are using "Down Where the Big Bananas Grow" and "Temptation Rag," to great advantage.

Frank Rose, with the Trocadero, wrote last week that "That's Yiddish Love" is the greatest song in years.

Johnny Nestor, the "Little Man with the Big Voice," appeared for a week at the Fair, held annually at Brockton, Mass. His programme included: "In the Garden of My Heart," "Shaky Eyes," "My Heart Has Learned To Love You, Now Do Not Say Good-Bye," and "Just For a Girl."

Manuel Klein's prediction has come true: "Loving," one of the songs used in this season's show at the New York Hippodrome, where he has been musical director since the mammoth playhouse opened, has proven to be the favorite vocal number in this season's trio of productions.

Asher B. Samuels is singing Ted Barron's new song, "Down Where the Big Bananas Grow."

Allan Summers reports that his biggest hit is "Daddy Was a Grand Old Man."

Lillian Herbert is using to good advantage "Yiddish Love," and "That Sweet Italian Love."

Dunlap and Fock are using "Temptation Rag."

Mike Bernard and Willie Weston are scoring with "Yiddish Love," taking many encores, and Mike Bernard plays "Temptation Rag," and makes the audience sit up and take notice.

The Freetsetters Quartet write in to say that Ernest Ball's new ballad, "My Heart Has Learned To Love You," went bigger for them than any other number they have used this season.

WETZEL AND JAMES NOTES.

George J. Wetzel, the well known musical director and composer, is writing the score for a big musical production, and also directing the chorus of an operetta, shortly to be produced. Between the two he is on the jump almost continually.

Fred H. James, dramatist, who recently completed the adaptation of two French comedy successes, now under consideration by the Shuberts, is engaged upon the English version of a ripping German farce.

**REMEMBER!! THAT
THE CLIPPER
DOES NOT**

Issue a Christmas Holiday Number

**THE 58th
ANNIVERSARY NUMBER**

— OF —

THE NEW YORK CLIPPER

WILL BE DATED

FEBRUARY 18, 1911

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THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE

EDITORIAL AND BUSINESS MANAGER

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Registered Cable Address, "AUTHORIT." THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Erb, manager and correspondent.

THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London. W. C. Henry George Hilbert, manager and correspondent.

THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany. P. Richards, manager and correspondent.

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QUERIES ANSWERED.

DRAMATIC.

J. N. Utica.—Address the Librarian of Congress, Washington, D. C.

R. & G. K. Cincinnati.—Address P. Casey, care of the United Booking Office, Putnam Building, New York City, or William Morris, American Theatre Building, New York City.

CONSTANT READER, Syracuse.—We have no means of knowing when he will play the Gus Sun circuit.

H. I. D.—Address the Crest Trading Co., 114 West Thirty-seventh Street, New York City.

CARDS.

J. R. L. Butte.—B and C are right. A forfeits whatever he put in to the Jack pot. B withdraws all he put in except his original ante (the chips he put in to draw cards and to call) and the pot remains for another deal, or until legitimately opened.

J. D. Brooklyn.—According to the standard rules of pinochle every card played by either player, after the first is exhausted, must be beaten by the opposing player, if possible.

AT THEIR OWN RISK.

Judge Addington, of Albany, N. Y., handed down a decision last week, in an action brought for damages for injuries sustained by being thrown from a revolving amusement device at Maple Beach Park. The judge sided with the contention of the Park Company's counsel, that the plaintiff knew when he mounted the table, that he would be thrown, and that he assumed all risk, and the action against the company was dismissed.

This is a great victory for park managers who all along have claimed that they cannot be expected to be held responsible for accidents, which in most cases are due to the infraction of the rules laid down for their passengers, providing that all possible precaution is used in the construction and operation of the devices.

GROWTH OF THE BILLY ELLWOOD CIRCUIT.

The Billy Ellwood Circuit, Inc., started with three houses last January, and to-day nearly one hundred are being supplied with acts that are known all over the vaudeville field. Having incorporated for \$5,000, with Julius Scharf, president; B. F. Parker, vice-president; W. C. O'Brien, secretary and treasurer; Billy Ellwood, general manager and agent.

In the office will be found Lew Wren, booking ten good weeks; W. C. O'Brien, seven weeks, and Billy Ellwood, twenty-nine.

WILL BUILD TWO SMALL THEATRES IN NEW YORK.

Philip Warthenberg will build two small theatres in New York City. He has bought No. 31 East Ninety-third Street, for immediate improvement as a high class amusement house. It will be ready for use before Nov. 15. He bought Nos. 578-580 East One Hundred and Thirty-eighth Street, 50x100, recently, and will complete there a house of superior construction. It has been leased to Friedman & Peters.

EDDIE DE NOYER ILL.

Eddie De Noyer, of the well known troupe of De Noyer and Danie, was suddenly stricken with appendicitis last week. He was hurried to St. Vincent's Hospital, New York. He was just about to start on a tour of lower New England theatres. He will be in the hospital about three weeks.

NEW VAUDEVILLE ACT.

F. W. Von Elm and E. Grames, of Salt Lake City, U. S., have in preparation a new vaudeville act, entitled "The Musical Rubes." It is a comedy musical novelty act, upon which they are spending considerable time and expense. They expect to try it out about the first of December.

GEORGE NEWBURN NOW ON MORRIS TIME.

George Newburn, the English mimic, after a successful engagement at the Colonial, Alhambra and Orpheum theatres, in New York, opened at the Plaza Sunday, Oct. 16 and was such a hit that William Morris booked him for the American, at which theatre he is now appearing with success.

CLARICE VANCE GOES WEST.

Clarice Vance left New York last week to begin a special engagement of three weeks for William Morris, Inc., in Chicago, St. Louis and Cincinnati.

W. D. CHURCH A PROUD FATHER.

Warren D. Church, of the C. B. O. Booking Office, is the father of a boy. The event occurred last week. Mother and child are doing well.

A GLANCE AT ACTS NEW TO THE METROPOLIS

BY HANK

Maria Baldina, Theodor Kosloff and Company of Russian Dancers.

The Russian Dancers at the Colonial last week, headed by Maria Baldina, Theodor Kosloff and company, gave a long and varied entertainment, much more diversified than the usual act from the land of the Czar, and in the main exceedingly clever. Maria Baldina is the embodiment of grace, surprisingly agile and supple for a woman of her size, and Kosloff is a dancer who has every trick of the art down pat.

A prettily set woodland scene opens the act, the title of the piece being "Glaella; or, The Sylphid," the story enacted by the dancers telling of Albert's visit to the grave of Glaella, his bride. He imagines that she appears before him, and he tries to take her away. The Sylphid and their queen prevent him from doing so, and as the spirit of his bride dies again Albert succumbs in an agony of grief. This was intelligently acted by the principals and a good sized company.

In the second part there are six different dancing numbers, the first being a peasant dance, neatly given by Monsieur Pirnikoff. Mile. Mendez and Alexis Kosloff then presented a clever specialty, followed by Maria Baldina and Theodor Kosloff, in single and double numbers, all brilliantly executed. Baldina's toe work was a marvel, her spinning on one toe, a favorite trick, being nothing short of remarkable. The two principals were loudly applauded.

"Songs d'Amour" proved an attractive number, as given by Mile. Mendez and M. Pirnikoff, but the dance shown by Mile. Katsanova and Alexis Kosloff, which followed, was "stronger" by far than any of the much discussed Apache affairs of recent date, and to call it indelicate would be giving a very mild classification to it. There was a decided coolness in its reception. The concluding dance, however, restored the troupe to favor, and the long act was apparently liked very much. About forty-five minutes were taken up, on the full stage.

Maximus.

A Russian strong man, Maximus, gave a series of impressive weight lifting feats at the Victoria last week, preceded by a rapid opening number. He is a nicely muscled, good looking young fellow of medium height, and wears his hair long, like a musician. A season or two ago he showed his act at the Fifty-eighth Street Theatre, at a private performance, during which he showed an automobile to run over his body, and had Kid McCoy, the pugilist, punch him several times in his stomach.

His act last week included some effective lifting of a big dumbbell which it took three hands to lift. He suggested this dumbbell and raised it, lowered it to arms' length, used only one hand in an arm's length raise over his head, and finally placed it on one end of a springboard, jumping upon the other end of the board and catching the weight as it was hurled into the air. A miss got big applause for the catch. Hanging by his knees from a trapeze he held this dumbbell in his teeth, and introduced other equally good feats. There was plenty of applause for the act, which is a very worthy one.

Nevins and Gordon.

"Little Miss Manicure" is a brief talk between Nevins and Gordon, who appeared at the American last week. It is really an unimportant part of their act, and causes scarcely more than a ripple of interest, for it has some jokes in it of a long ago vintage, and Nevins has a habit of laughing at these jokes while springing them, which does not advance their reception. This part of the team's work needs improvement. Their singing and dancing commanded pleased attention, however. Miss Gordon being attractive and masculine, and Nevins showing merit as well. For their mishap the couple have a star introduction in a scarecrow dance, which is a wonderful bit of loose-limbed work by Miss Gordon, who is the scarecrow, in battered straw, and with a stick which is pulled down low enough to practically hide all of her features. Nevins pulls and hauls her all about the stage, tosses her down in all kinds of positions, and she always slumps in an inert heap which looks for all the world like a dummy of straw that it is hard to believe that a real human being is inside the clothes. The introduction made a tremendous hit, and with good material for the earlier part of their specialty, Nevins and Gordon will be heard from. They were on view about sixteen minutes, in one.

Cotter and Boulden.

From a slow beginning to a good, spirited ending, the act of Cotter and Boulden was carried to success at Hammerstein's last week. Cotter is a shifty, clever dancer, and Miss Boulden, attractive in appearance, did some character singing in which a wench dialect impersonation stood out especially well. The couple opened with a hunting song, in costume, which should be relegated to the shelf, for it did not help the specialty a bit. The second number was a dance, by Cotter, which caught the audience instantly. His song, "Everybody Looked Straight At Me," was only fair, and should be replaced by another number. His original dancing steps, however, which included work on both hands and feet, with wooden mallets on his hands, aroused plenty of applause. Miss Boulden gave a kid imitation, sang "Danny," an Irish song, very well, and swung into her negro dialect to excellent results. The team's finish, a negro song and dance, brought them out for several bows. About eighteen minutes were taken up, in two.

BENNETT ENTERPRISES TAKEN OVER

The Canadian Theatres, Limited, is the new incorporated name of the Bennett theatrical enterprises. All the interests of the latter company have been taken over, and new houses will be built in various cities. The headquarters will be in London, Can.

SOCIETY SWIMMERS.

Cincinnati Puts On a New Aquatic Act. The Society Swimmers made their aquatic debut at the Orpheum, Cincinnati. There are ten in the act—five girls and five boys. Daisy Lissenden, Edna McCarthy, Kathryn Brown, Anna Bruckman and Anna Patterson are all members of the Chester Park Swimming Club. Frank Phillips, Ohio's swimming champion, has put the aquatic shape. He is assisted by Walter Day, Will Dardis, Lee Deutsch and Harry Letzler.

CHARLES SEYMOUR, OLD TIMER, BLIND AND ILL.

The well known old time manager, Charles Seymour, who was found wandering in West Street, New York, blind, ill and mentally gone, has been sent to the Soldiers' Home Hospital, at Bath, N. Y. Friends desiring to communicate with him or to assist him can do so through John Denham, manager Music Hall, Soldiers' Home, Bath, N. Y.

Frank Keenan and Company, in "The Oath."

Trust Frank Keenan to delve into the grab-bag of vaudeville playlets and bring forth an artistic gem. This actor has accomplished wonders on the legitimate stage, and at the Fifth Avenue last week he raised vaudeville to a note or two higher in the estimation of all who were fortunate enough to see him. First of all, he has a sketch that rings strong and true, forceful and gripping in its development and rich in opportunities for its play-acting. This is "The Oath," an Irish story of tragic intensity before Seamus MacManus. It requires playing of more than the ordinary skill, and it gets it.

Mr. Keenan gives a vivid but repressed portrayal of an old Irishman whose love for his boy is the breath of his body, and in the scenes of nerve-racking, heart-tugging intensity he had his audience to a man. The Stranger was only a bit, but the awful terror of the hunted wretch was thrillingly conveyed by Charles Malles, who got a special mark of approval from the audiences last week for his fine work.

In the story young Nell O'Donnell goes to the village on Orangeman's Day against the advice of his father, who recalls that many years before the lad's grandfather was brought home a corpse on just such a day.

During the lad's absence old Nell sits at the window and dreams that the boy has been killed. Then when he awakes and is lighting the candle for the boy's return the stranger, sitting and breathless and quaking in every limb, stumbles into the cabin and begs the old man to hide him from the officers of the law.

His wish is granted, and the officers enter to tell O'Donnell that they are pursuing the murderer of his son. They leave, convinced that O'Donnell would not shield such a murderer, and then the old man turns his dead wife's picture to the wall and takes an oath that if he shall so remain until he avenges their boy's death. Gun in hand, he calls in the lad and tells him of his oath and his reason.

Shaking on his knees, the stranger bids him shoot, swearing that so long as he lives he will never know another moment's peace. The old man then lowers his gun, saying, "The boys have taken him into his hands the punishment of the guilty."

The little play holds one in breathless interest from first to last, and its interpretation is faultless. About twenty-five minutes were taken up, on the full stage.

"College Life."

Charles Lovenberg offered a new one in "College Life," at the Fifth Avenue last week, the act getting a fair measure of favor, its handicap lying in the fact that it had stretches where the audience lagged. The book, by F. H. Young, can easily prove an aid in the way of having a plot, and the music and lyrics, by Charles Lovenberg and Ned Highland, form the real body of the piece. There are seven musical selections in all, the majority of them getting well merited applause.

Minerva Courtney, as Martha Higgins, the village society leader, made the hit of the performance, her make-up and acting securing laughs, and her dancing of "Yanktown Terpsichore," which includes among its various clever steps a dance of "Yama Yama Man," and a graceful dance to "Amena," brought her a big hand.

Henry Gardner was the most prominent of the male contingent, as "Tough Pop," a sophomore, Albert Lloyd's dance, performed while he was wildly leading the company during the final number, "College Glee," was a wonder, and the other principals of the big company did as well as their roles would permit. The scene was a college campus, the action being made up of songs and "kidding" by the boys. About forty minutes were taken up, on the full stage.

Lily Lena.

There was a cordial note in the greeting given Lily Lena at Hammerstein's last week, which showed that the attractive singer had gained many staunch admirers during her previous engagements in local theatres. Miss Lena returns after an absence of some time, with a new repertoire of songs, which she gave last week with all the telling expression and appreciation of their value for which she is noted.

"I Wish I Lived Next Door To You" was a pleasing one, and a song about Jones being a model man told of how his wife caught him when he asked half a dozen of his cronies if Jones had stayed with them last night, and they all answered yes. "In Goo Goo Land" was whistled by the boys in the audience, and it was nicely given. "Won't You Be My Husband?" brought the singer out in a new way, and a flirtation song, "I'd Like To Meet You Again," included a capital impersonation of the Johnny. The vocalist was a big applause winner, occupying the stage about twenty-two minutes.

Frank Elliston and Company, in "My Lady Betty."

"My Lady Betty," a sketch of eighteenth century doings, when the nobility said "Egad" and playfully drew their swords at the slightest provocation, is of very little value. Frank Elliston and company played it at the Fifth Avenue last week and the work of the players met with little response. Mr. Elliston being too explosive and Nellie Stevens appearing far too happy in her role. The story tells of how My Lady Betty married a man who was a flirtation song, "I'd Like To Meet You Again," included a capital impersonation of the Johnny. The vocalist was a big applause winner, occupying the stage about twenty-two minutes.

STAFF OF THE OXFORD, BROOKLYN.

The officers and executive staff of the Hanson Amusement Co., lessees of the Oxford Theatre, Brooklyn, are: Cyrus R. Gale, president and general manager; John J. Maloney, treasurer and secretary; Andrew Miller, assistant treasurer; Thomas E. Cucksey, stage manager; Fred Merry, electrician; Andrew Vermilye, chief doorkeeper, and Albert Hyde, chief usher.

NEW HOUSE IN WEST LYNN OPENS.

The Pastime, a moving picture house in West Lynn, Mass., has been opened under the management of F. A. Brewer, and is doing a good business. Vaudeville features are to be introduced, and later it is intended to have musical comedies put on.

AL. CARLETON WILL PLAY IN KAISER'S DOMAIN.

Al. Carleton, appearing as the "Skinny Guy," at the Auditorium, Lynn, week of 17, informs THE CLIPPER correspondent that he is to go to Berlin, Ger., and will open a season there Nov. 6.

MORRIS IN CINCINNATI.

William Morris, who is springing around his vaudeville circuit, was in Cincinnati last week as the guest of I. N. Martin, whose Orpheum is doing splendidly this season. The hitlist house is winning its way.

Edouard Jose, in "The Strike."

"The Strike" is another of the hawking tabloid affairs that the American has uncovered of late, but its star, Edouard Jose, by his art, held the interest well for a quarter of an hour in what was really a monologue, and a happy ending to the story compensated for the sadness that had been spread on like jam during the greater part of the proceedings. It is going from one extreme to the other for vaudeville to give us what the managers have always demanded—comedy—to play like "The Monkey's Paw" and "The Strike," and it is only splendid acting in the above named little play that saved them.

The scene of "The Strike" is a courtroom in a small town in France, the jury of twelve, the judge and the lawyers being seated in their places as the curtain rises. Into the prisoners' pen is then led an old man, who is accused of murder. The judge commands him to tell the jury his story, and he begins the tale of the big strike in the works where he has been employed for forty years. He stands out against the sentiment of his fellow workers for a long time, but finally goes out with them, after unsuccessfully trying to get the "boss" to give in to the men. Then comes the story of how the old man, his wife and their two little grandchildren, fight with bitter poverty, and of how the old man, after everything has been pawned, goes to the striking men in their haunt, a saloon, and pleads with them to let him go back to his work. After his pleading the men are silent, but one finally raises his voice and calls the old man a "skunk." This is the last straw, and the old man and the scouter fight with sledge hammers as weapons, until the younger man is killed. After this the judge charges the jury, and a verdict of "Not Guilty" is given without the jury leaving their seats.

Edouard Jose's monologue was long and trying, but every sentence of it was made a vital one, and his art in make-up and reading carried him to a big personal end. There were several curtain calls for him. About seventeen minutes were taken up, on the full stage.

Joe Fanton's "Awakening Athletes."

Joe Fanton put on an acrobatic act at the Novelty last week that caused the Brooklynites to open their eyes. "The Awakening Athletes," which is composed of Joe Fanton and his two brothers, is a stunner for novelty and cleverness, and in speed it passes many acrobatic offerings like the whizzing of an auto past a cart-horse.

The boys pass from one feat to another with scarcely a pause to take breath, and each trick is more difficult and spectacular than the one which precedes it. There was frequent applause when some especially neat bit of work was accomplished, and the audience was plainly greatly impressed with the offering.

The curtain rose on a darkened stage, with the two figures of the brothers on pedestals in the foreground, dimly visible in their statueque poses. A spot is thrown on Fanton, standing in the background, grasping the rings. After a brief space of time, he very slowly raises himself to full arm's length on the rings, and as gradually lowers his body, again. All the athletes then awaken, and each takes a turn on the rings, two and then the three of them working in some capital holds and clean-cut feats. Fanton, acting as understander, raised himself on the rings while the others braced themselves in a three high pose on his shoulders, and swung back parallel with the stage. Another capital trick was done by Fanton while blindfolded. This consisted of a long swing, a turn of the body, a release of the rings at the end of the swing, and a catch of them again after bringing his hands up from under his legs. This he repeated several times, getting a big hand for it.

The act is a Western one, and it should have no trouble in duplicating here the success won in other parts of the country. About nine minutes were taken up, on the full stage.

La Belle Nello.

In number two position on the American bill, last week, La Belle Nello, a pretty, refined looking brunette, put over an acrobatic act of exceeding neatness and merit. She does not look a bit like an acrobat when she first appears in long white gown and sings a song about the athletic girl. This done, she steps behind the wings a moment, and reappears wearing a cloth, which she throws aside to reveal her form in a pretty and modest looking bathing suit, with thighs underneath.

Ground work in quick cartwheels and splits, with a suggestion of contortion suppleness, she takes up the act with a series of acrobatics, her walk up and down a flight of steps on her hands, and a balance on one leg while performing a back bend, getting hearty applause. Her work was clean cut and neat throughout, and it was such a delightfulness about her manner of doing everything that it made an uncommon impression. La Belle Nello won a distinct success, occupying the full stage about seven minutes. A pretty, special act showed a beach and an arm of the ocean.

Irwin and Herzog.

At the Fulton, last week, Irwin and Herzog, two men, offered a pleasing singing act, appearing in white face, and dressed in fluted white dress shirts and a costume that resembled the swell minstrel garb.

Their voices were strong and good, the singing of "In Tennessee," in negro dialect, and "The Rosary," which they gave as a duet, getting special marks of favor. A medley at the Irish reel was the last of the act, and made a nice impression. About nine minutes were taken up, in one.

THE BIG GRIFFIN CIRCUIT GROWING.

The big Griffin circuit, with head offices in Toronto, Can., has recently added several more houses to its long chain in the Eastern provinces.

The circuit has bought out the International Booking Offices of Montreal, which gives it seventeen more houses to book in the East.

President John Griffin has had his eye on this territory for some time. The circuit has control now of the field in its line in Canada. Peter F. Griffin has made a big success of the Majestic, the largest theatre in Toronto, which is devoted to refined vaudeville and pictures.

JAMES MADISON'S NEW MONOLOGUE.

James Madison has written an entirely new monologue for Nat Carr, which the latter will press into immediate service on the big time. Mr. Madison has also furnished Pat Rooney and Marion Bent with a number of original gags for their big laughing hit "At the New Stand," and will write an entirely new act for them for next season.

THE IRREPRESSIBLE EVA.

Eva Tanguay, who left Cincinnati in the midst of an engagement at Keith's Columbia, has been booked to "come back." Her voice is better.

CLIPPER BUSINESS INDEX

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COOL WEATHER has cooled the theatregoers to generously patronize the houses offering good entertainment. Changes within the Loop district, week 23, include: "The Penalty," with Edna Aug. at the Chicago, and Chaucery O'Connell in "Barry of Ballymore," at McVicker's.

ILLINOIS (W. J. Davis, mgr.)—"The Bachelor Belle," with Mlle. Goss, was given for the first time in Chicago on Tuesday evening, 18. Raymond Hubbell, who wrote the music, did his melodious best for the score. Mlle. Goss danced in her graceful and imitable way, and the members of the company sang and went through their parts in a fashion to satisfy the most critical. The rare talent of Goss more than rewarded the large audience who gathered to welcome her on the opening night.

POWERS (J. J. Powers, mgr.)—Charles Frohman presented Marie Tempest, in a fortnight's engagement of "Caste," Monday, 17, with the following company: Dallas Anderson, Stanley Dark, William Sampson, Graham Brown, Walter Claxon, Margaret St. John Wood, Marie Tempest, and Helen Holmes. Stanley Powers is the company manager; Thos. A. McKee, business manager, and McIntyre Wickstead, stage manager. "The Commuters," the latest of the plays of James Forbes, will receive its first Chicago performance on Oct. 29, with Edna Aug. in the leading role.

COLONIAL (J. J. Brady, mgr.)—Cecil Lean and Florence Holbrook have been given a series of enthusiastic greetings for the past two weeks. At every performance of "Bright Eyes," the audience cheers them with a whole-hearted acclaim that is really worth while. Their musical comedy affords them some good opportunities, and it is fastidiously staged, affording a pleasant evening entertainment.

GRAND (H. Askin, mgr.)—Mrs. Elsie will present "The Pillars of Society" for one week, beginning 23, followed by "Hannele" and "Mrs. Humphreys' Story."

STUBBORN (G. A. Davis, mgr.)—"The Last Week of Elsie Jaus," in "The Silm Princess," begins to-morrow. The engagement of Mme. Sarah Bernhardt necessitates Miss Jaus' departure on Saturday, 25, and the great French actress will open her first American tour on Monday, 31, with "L'Alphonse." During the past six weeks "The Silm Princess" has upheld its reputation as one of the most successful of the new musical plays produced this season. It has attracted a large audience, filled the playhouse regularly. In fact, the Dillingham management was forced to give added matinees in order to accommodate the crowds.

CHICAGO (G. A. Kingsbury, mgr.)—"Three Million Dollars," closes to-night. H. O. Wells, in the role of a fortune hunter, has attracted an audience on Oct. 24, with Miss Spong as the principal player.

OLYMPIA (S. Lederer, mgr.)—Messrs. Cohen & Harris presented "The Aviator" for the first time in Chicago on Oct. 23, with the following company: Wallace Edginger, Robert Connors, Jack Devereaux, Frank Currier, Frederick Paulding, Sam Reed, Edward Beyley, Fred Pennington, Cantor Brown, Richard Webster, Wm. Herman, Christine Norman, Emily Lyttle, Oza Waldorf, Edythe Thorne, Nan Davis and Irene Warfield. J. M. Welch is general manager. "The Aviator" is a lively farce. It is a timely entertainment, filled with the little tricks of stagecraft, and running with the rapidity of a roller coaster. Its author is James Montgomery. The title role is well played by Mr. Edginger, Christine Norman is good as a hero-worshipping young woman; Edward Beyley is amusing in the role of a fortune hunter; Frederick Paulding plays a French aviator as if he were a human being; Oza Waldorf appears as a sugary leucine, and Jack Devereaux acts as the aviator's meddlesome friend. (Gauke) (H. C. Duce, mgr.)—On account of the great success of "The Chocolate Soldier," both Fritz Schell, in "The Mikado," and Robert Mantell, in his repertory, are booked to go to the Lyric instead of this house, as originally planned. "The Chocolate Soldier" keeps on growing in popularity day by day, and "Hannele" is wishing the Randolph Street house had double its present capacity to receive all those who want to see this musical opera at each performance. The cast is uniformly good, and it provides a high character of play in the music and comedy situations are developed to the fullest extent. The big orchestra, under De Novellis, is one of the real treats of a performance which abounds in good things.

LYRIC (L. A. Smith, mgr.)—"The Mikado" begins the last week of its engagement. The Klein play has broken all records for business at this house this season, and its successful run will only come to an end Oct. 29, to allow the company to keep its New York engagement. The play easily ranks as one of the season's dramatic successes. The clever getting of George Nash, Charles Stevenson, William B. Mack, De Witt C. Jennings, Cecil Kingston, Jane Cowl, Edith Barker, Julia Hay and others, and the splendid offering. Fritz Schell comes 30, in "The Mikado."

MAJESTIC (L. B. Glover, mgr.)—Robert Hubbard and Cressy and Dayne are the leaders on the bill this week. Hubbard takes of Benjamin Franklin and "Little Journeys," and Cressy and Dayne, who are playing "The Three Vagabonds," which is one of the richest plays in vaudeville. The Three Vagabonds display their proficiency with guitar, flute and accordion, and their singing is of a high order. Cressy and Dayne contribute with their splendid comedy skill, "Dying to Act," doing some clever acrobatic dancing and powerful singing; Gus Edwards' Night Birds, with Nellie Brewster and company, including Ruth Fanning, from Fisher, Rudolph Perkins, Marie Adams, Josephine Horton, Daisy Marshall, T. E. McGrath, Tom Brown, Louis De Muth, Thos. Driscoll, Wm. Clare and Louis Fletcher, offer several good musical numbers, entitled "Cherry Anna Love" and "Come, Hilda, Fly." Marie and Billy Hart give a two scene skit, "The Cherry Girl," assisted by John Harding, in which the first scene is the "cherry grounds," and the second, "cherry day." Hand Alexander, a dainty comedienne, with pleasing songs, "O'Brien-Hazel," assisted by Bessie Kyle, present "The Office Boy and the Typewriter." E. J. Hamilton, with his banjo, Valentine and Dooly, cycling comedians, and Denton and Le Bell, comedy duo, complete the bill, which will be thoroughly enjoyed by Chicago theatregoers. Bill week 24 includes: Imperial Russian Dancers (by arrangement with Charles Frohman), Cressy and Dayne, T. E. Lloyd, Thos. B. Lawler and Daughters, Metville and Higgins, Mr. and Mrs. Jack McGreevy, Ernest Pantier and company, Marie Fenton, and Reed Bros.

AMERICAN (Wm. Thompson, mgr.)—"The Futurity Winner," a race track playlet, ending with a horse race, will be the leading attraction of the week. James Callahan, in "Jimbo," the old time Sox twinner, and for the past four years owner of the Logan Square team, in the city, is well placed on the bill. He tells stories, mostly concerning the Irish, and tells them very well. George Primrose, the well known minstrel, submits his familiar but ever-lasting popular dances, with

the assistance of several boys. Byron and Langdon appear in "The Duke Detective," Maxini and Bobby perform acrobatic tests; the Macarte Sisters risk their necks on a high wire, and Chas. E. Dodsworth acts "Scourge," the short play made from Dickens' "A Christmas Carol." This is a hold-over from last week. Bill week 25 includes: "Bonnes Classiques," a Russian, which includes a troupe of dainty dancers, a ballet of thirty girls and four or five principals, counting among their number G. Molasso, Mlle. Galemberil, Mlle. Ovide and Mlle. Lillia, with splendid scenery effects. Wilfred Clark, the light comedian; Clisde Curlette, an English singer; Rafeyette's dogs, the Six Kirksmith Sisters, Johnson Clark, ventriloquist; Nell McKinley, Gallando, and a second week of "The Futurity Winner," completes the program.

McVICKER'S (G. C. Warren, mgr.)—Chaucery O'Connell, who comes here to-morrow, uses a new play, called "Barry of Ballymore," by Hilda Johnson Young, author of "Ragged Dicks." The piece is laid in old Ballymore, in the year 1789. Mr. O'Connell gives the people a chance to hear him four times each performance by singing "I Love the Name of Mary." "In the Sunshine of Your Love" and "Mother of the Future Winner."

COLE (J. J. Hermann, mgr.)—Owing to an unfortunate accident to Bailey, of Bailey and Austin, sustained at the opening performance of "The Aero Girl," at Pongkeepsie, this house has been dark all week, but will be opened this evening by Henry H. Dixey, in "The Naked Truth." It is a fantastic comedy, by "Geo. Paston" and W. F. Maxwell.

PRINCESS (Mortimer, mgr.)—"The Deep Purple," with its splendid cast and finely staged scenes, is the leading attraction of the present season in Chicago. No other play just like it has been offered, and theatregoers are expressing their appreciation of its novelty in the only way that is acceptable to managers and all concerned. The play is a comedy, and it is a comedy of the first class. Richard Bennett, James Lee Finney, Emmett Corrigan, Ada Dwyer, W. J. Ferguson and Catherine Calvert are the new principals in the company which Geo. C. Tyler, of Lebel & Co. has given to the play. "The Sweetest Girl in Paris" begins its tenth week 30. It is a good musical comedy, with an able cast, including Trilke Fricanica, Alex. Carr, John Young, Kathryn Palmer, Zow Barnett and Alice Yank.

WHITNEY (F. B. Peers, mgr.)—"Lower Berth 13" was brought to life Saturday, 15. Colin Davis and Arthur Gillespie wrote the book and lyrics, while Joe E. Howard is responsible for the music. It served as a vehicle for the return of the boards of the Four Fivethigh Sisters. Anna and Ruby were more or less importantly placed, while the other two figured only as half of the June Ladies' Quartet, which gave a brief parlor entertainment. The story related the adventures of a bridegroom and bride who had been separated while on their honeymoon, this calamity having been due to the bridegroom's vicious celebration of his marriage. The bride, thinking her husband had fallen from the train they were traveling in, had been debauched at a way station to hunt for him, and he, finding her gone, left the train at the next station. He was arrested for a house-thief and, with the police, was thrown into jail. When he proved he was honest, he was permitted to leave his place in his affection and his flat. Eddie Hume, William Clifton, Arthur Denning and Chas. E. Huntington are very conspicuous in the comedy. There was some very pleasant singing by Ruby Fivethigh, showing in a typical Howard swing to them. The new play, "Just Keep a Dreaming," and "In a Bungalow," both numbers being staged by Gus Solhke.

HAYMARKET (Wm. Roche, mgr.)—"The Right of Way" was staged a few weeks ago, and Catherine Countess comes to-morrow, 23, in "The Awakening of Helena Ruble," and on 30, Vaughan Glaser comes in "The Man Between."

ZIGFIELD (W. K. Zigfield, mgr.)—"The French Theatre," the comedy, comes to-morrow, 23, with the presentation of "La Chateleine." The cast: G. Arzoult, Benedict Papo, Hubert Schmidt, Alexander Juegas, Marguerite Sokal, Miss Blais, Mrs. Verne Lockwood and Mrs. W. L. Prince Jr. "The Chateleine" has been packing the house at nearly every performance this week. Week 24 "Billy" will be presented, followed by "The Stubbness of Geraldine."

NATURAL (J. J. Powers, mgr.)—"The Light Eternal" is one of the best drawing attractions presented here this season, and has more than delighted the management. Week 23, Rose Melville, in "His Hopkins."

CLON (J. H. Brown, mgr.)—"The Rosary" will be taken on Oct. 30. Henry Miller's production of "The Light Eternal" will start an indefinite run at this house.

CROWNS (E. E. Caruthers, mgr.)—"The Millionaire Kid" has had a fairly good run this week, and will be taken by "School Days" with Herman Thibault.

CATERBOX (J. J. Pilgrim, mgr.)—"Human Hearts" comes to-morrow, 23, for one week, and then "The Outlaw's Christmas."

THEATRE (Wm. Roche, mgr.)—"This week the stock company offers 'Lola Williams' melodrama of heart interest, 'Only a Shop Girl,' with Madeline Journe in the role made famous by Miss Williams over the melodrama circuit several seasons ago. George Fox, Frank Tilton, Clary, Mollie Sage, and the other comedians splendidly played in the cast. Week of 23, 'The Outlaw's Christmas.'

COLLEGE (F. N. McCabe, mgr.)—"Two weeks' notice was given to the company here. The house has no following whatever. When the pretty playlet started about five weeks ago the Rev. F. N. McCabe was given generous publicity in all the newspapers, and they devoted much space to his career as a 'theatrical promoter,' and one experienced in the field, but this week the company has been presenting 'Cumberland' and 'The Outlaw's Christmas,' and a handful of people have witnessed each performance. Next week the company will present 'Raffles' as their last offering."

ALABAMA (Weber Brothers, mgrs.)—Al Reeves' Big Beauty Show comes week 23. This season it is said that Mr. Reeves has surpassed all previous efforts and has surrounded himself with the most elaborate and costly scenery he ever owned. Mr. Reeves has had a reputation of putting his shows together for laughing purposes only, and the secret of his success has been in keeping his shows perfectly clean, not allowing an objectionable action or movement during the performance. Week 20, Columbia Burlesquers.

STAR AND GARTER (Wm. Beebe, mgr.)—Joe Morris and his host of pretty girls with the new Dainty Duchess, will be the attraction commencing Sunday, 23. There are numerous catchy musical numbers, a plethora of laughs and Mr. Morris has a new crop of his famous parodies. Week 30, Knickerbocker Burlesquers.

FOLLY (J. A. Founess, mgr.)—"The Wise Guy in Society," with Edmund Hayes, the original "Wise Guy," is holding forth here in the title role, portraying his familiar character of "Spike Hennessy," the piano

player. The supporting company is a representative one. Wm. J. Sliners' American Whistlers (Weber Bros. mgrs.)—"The Cowboy and the Thief" week 23, "Uncle Tom's Cabin" 30.

PLAZA (F. W. Hartmann, mgr.)—"This beautiful playhouse, located on North Avenue, between Adams and Green, Monday, 17, has opened with a representative audience for both performances. It is one of the prettiest little theatres on the North Side, if not in the city, with its splendid arrangements of seats, boxes and balcony and stage. Much interest is manifested on account of its being nearly across the street from Sittner's Theatre, but with the large population to draw from, both places should enjoy good business, especially as people go from one show to the other nowadays. The bill opened with W. C. Steacy and Al Edwards, one a black face. Their singing, talking and playing warmed up the house in good fashion, and they were greeted with a good burst of enthusiasm on leaving. Williams and Burton, comedians far better than usually are seen in local houses, did their share of the entertaining for about eighteen minutes, making a clever and original exit, and then Sullivan and Edelman presented "Examination Day," with the following cast: Florence Gillespie, Eva Cousins, Evelyn Knowles, William Barry, Lottie Graber, Gertrude Gillis, Lew Brown, Frank Chelcho and Charles Wood. This act is one of the school day acts that have been seen very often lately, giving the audience much about it, having the same principal characters—the Jew, "Johnny Boston Beans," "Hogan" and "Spaghetti"—but it is one of the best kind companies seen around here for a long time. Apparently, these acts ranged from twelve to sixteen years, and the slapstick comedy and the singing of "Meet Me Tonight in Dreamland" and "Moonlight on Broadway," was easily the best of the evening. Lucy Sampson and Mabel Douglas, comedians, in which Mlle. Douglas is brought on in a large basket. She is supposed to have swallowed a bulldog while confined in the hamper, and surely looks the part. She is a good comedienne, and her rapid-fire talk gives the audience many excuses to burst forth in laughter. The act winds up by Miss Douglas making a quick change into a pretty gown while in the basket, which is hardly large enough for her to be squeezed in. Bulls Naxian company, in concluding, presented twelve clever acrobats, comedians and dancers, in a very much mixed-up affair in three scenes, called "Fun in a Fire House," no specialties, singing or talking is indulged in, but it is a fast act, and it is a very good one, creating more noise than Barnum's Circus, especially the fire scene. This offering requires a large list of properties, and with a dozen in the company it must be an expensive act. To say that the people got more than their money's worth



PIERRE CAMILLE, Of the Canille Trio.

is putting it mildly, and if the Western Vaudeville Managers' Association keep up with this class of acts, capacity is bound to be reached very soon.

EMERIE (H. Heck, mgr.)—"The Cherry Blossoms" offered "Any Little Girl" and "Unneighborly Neighbors" this week, with the following cast: Lillian Perry, Cherry Bonner, Minnie Granville, John H. Perry, Eddie Mack, Dorothy Richards, Joe Carr, Beatrice Harlin, Hazel Leslie, Gertrude Brown, Hazel Berners, Elmore Diehl, Alex. Hayes, Marie Deutel, Bonnie Clyde, Grace Kirk, Stella Miller, Evelyn Hiller, Edna Clayton, Edna Evans, Alice Armstrong, and Margaret Costello. "Not That Kind of a Girl," sung by Stella Miller; "Rosy Cheeks," by Joe Carr, and "Can't Miss That Ball Game," by Cherry Bonner and girls, was the feature of the first offering. In the old Society Trio, composed of Lillian Perry, Joe Carr, and Cherry Bonner, offered a mixture of nonsense with singing and dancing. Mr. Carr singing "Casey Jones," assisted by the two girls. His recitation of a piece of a detective's own story, was received enthusiastically. Granville and Mack, in an Italian sketch, reciting the song, "Italian Love" and "Rustic Love," intermingled with their comedy talk, was the second old's offering. Joe Burton and Chas. F. Edwards, comedians, not seen in a musical sketch, entitled "On the Hot Air Line," including six girls, and sang "Sugar Moon," with effective costumes and setting. The specialties wound up with the Altona-Zoeller Trio, comedy acrobats, in which the comedy took better than their physical efforts. The show concluded with a mixed-up burlesque, called "Unneighborly Neighbors," composed mostly of musical numbers, prominent among them were "Jungle Music," by Gertrude Brown, and "San Francisco Glide," by Miss Miller, followed by Zazette, in a dance. Chas. F. Edwards is manager of the company; John Leslie, business manager; John H. Perry, stage manager; Jas. Durgin, musical director; Wm. La Rue, properties; and Bert Fuller, electrician. The Mouth Rouge Burlesquers follow 23.

THEATRE (Chas. Schaefer, mgr.)—Bill 24-26: Bennett and Rose, Davie Troy, Chas. and Grace Van Smith, Morton and Kaku, Melville White and Mollie Mack.

FOREST PARK THEATRE (E. E. Barnard, mgr.)—Bill 24-26: Dick Richards and company, Frank Walsh, La Vane and Jaffey, and Lottie O'Malley.

ESSEX THEATRE (Bilhare & Lewis, mgrs.)—Bill 24-26: McCormick and Wallace, Great Alberta, and Harrington and Harrington.

ANGLO THEATRE (Robert Levy, mgr.)—Bill 24-26: Personal and Holaday, Gladys Arnold and company, Geo. Talmis, Great Delaney, and Perrin and Brown's Colored Comedy Co.

CRYSTAL THEATRE (Frank Schaefer, mgr.)—Bill 24-26: "The Operator," Carolina

Comedy Four, Hillman and Roberts, Musical Alwicks, and La Boheme Quartette.

WILSON AVE. THEATRE (Jones, Linick & Schaefer, mgrs.)—Bill 24-26: Fields and Lewis, Nichols and Croix, Arthur Hahn, Loretta's Art Models, and Gehman Trio.

LIVELY THEATRE (Fred Linick, mgr.)—Bill 24-26: Clifton Allen and company, Velde Trio, La Vere and Palmer, and the Barringtons.

PEKIN THEATRE (Robert Motts, mgr.)—Bill 24-26: Ruth and Ruddy, Consul the Great, Smith Bros., Morris Jones, and Corker and Smith.

GARFIELD THEATRE (Robert Wassmann, mgr.)—Bill 24-26: Grace Huntington and company, H. V. Fitzgerald, Palmer and Leever, and Rose Herbert.

VANALIA THEATRE (J. V. Ritchey, mgr.)—Bill 24-26: Denton and Le Boon, Arthur Trout, Willis and Harrison, and Geo. Damm.

WILLARD THEATRE (Jones, Linick & Schaefer, mgrs.)—Bill 24-26: Rice and Cohn, the comedians, Thama, Shadrack, and Talbot, Abbie Mitchell, and Terry and Bentley.

PREMIER THEATRE (Chas. Schaefer, mgr.)—Bill 24-26: Gills and Caldwell, Ray Samuels, Ottaway and Green, Clyde Elliott, Gagnier, and Thama, Shadrack, and Talbot.

BILGOT THEATRE (Sigmund Fallner, mgr.)—Bill 24-26: Carlton and Begamey, Neil Brodie, Tobin and Murray, Mexican Trio, Hixton and Brixton, and Luis Blaisdel.

WINDY CITY NOTES.

THE FOLLOWING is a list of some of the acts booked over Weber's circuit of St. Louis: De Fur and Estes, De Vitt and De Vitts, Angel Sisters, Harry Gordon, Val and Hilda Brand, McCormack and McCormack, Taylor and Hally, Fairburn and Fairburn, Jack How and Wills and Goetz, Ramsay and Kline, Little Mildred, Leslie and Knade, Auburn Sisters, Merriams, Hattie Wade Mack, Kesters, Dancing Halls, Musical Macks, Leslie and Parle, Bernard and Booth, Fred Otto, Workman and Siger, Bowers and De Vine, Emerson and Le Clear, Morton and Fairfield, Jack and Nellie Rippel, Wiles and Nelson, and Jeanette Brady Trio.

BURNSTON AND TAYLOR are busy playing vaudeville engagements through Indiana and Ohio.

"THE RIGHT OF WAY" Co., now playing the Haymarket Theatre, disbanded with tonight's performance, and the show that went out of Chicago with the title, "Where is My Vanishing Boy," and the company of players arrive in New York Oct. 26 or 27, bringing her extensive equipment of scenery necessary to the production of an unusually large repertory, and will proceed to Chicago, where she opens at the Studebaker on Sunday, 30. Three new comedians have been installed in order to keep the crowds from waiting for tickets.

THE LATEST ANNOUNCEMENT is to the effect that the new Blackstone Theatre will be opened on Christmas Day by Wm. H. Crane, in Ade's "T. S. Minstrel Beddoe," and to be followed by Maude Adams, in "Chatterbox."

JESS BELLEARD, the original musical Dutchman, is now filling engagements in Wisconsin on the Morris line.

FRANK MACE will follow the Congress this week, in order that the various Chicago agents may have an opportunity of viewing her work. She is a little English girl, who plays a violin and sings and dances. She has been in the United States less than a year.

COLE MICHIE, Horner and Co. appeared at the Crystal the last half of last week, and took four or five curtain calls at every performance. She had previously played one or two other houses booked by Frank G. Boyle, and had met with the same success. Miss Hoffo displayed a new gown at the Crystal, which is said to have cost her \$500. It is called "The Temptation." Miss Hoffo was with Mrs. Pisko, in "Caprice," several seasons ago, and the two renewed acquaintanceship last week.

E. L. SHARKE had a try-out at the Virginia on Thursday of last week, and appeared at every performance at that house on that day. Business continues to be good at the Virginia.

THE FOUR MORTONS play at the Temple in Grand Rapids, Mich., week of Nov. 7.

ABRAHAM KIM appeared at the Bush Temple Theatre last week, and on Friday Manager W. F. P. never stated that she had devoted the business of the house. Encouraged at his success with what is considered a "big attraction" in Chicago, he booked "Paris by Night" for this week.

A MEETING of managers of vaudeville theatres at the Union Hotel last week. The purpose of the gathering is not given out. The majority of those prominent in the affairs are out of town managers. Another meeting was called for some time in November.

WILLIAM V. MOSE left Chicago on Friday night of last week, with a company that the Selig Polyscope Co. is sending to Florida and Cuba for the winter. It is quite a large company that is being sent down.

FRANK MACE filed a petition in bankruptcy last week. His liabilities were \$2,500, and no assets. Mace will be a member of the Western company of "The Chocolate Soldier."

CHARLES E. BATTERFIELD is personally managing the Thirty-First Street Theatre this season, and business is good. On Thursday night of last week the house was almost filled at the opening show, and the bill was very pleasing. Cleon opened with a dancing novelty which proved a splendid offering for the first time in the bill. Frank Palmer followed with a combination of talk and cartooning, containing all the good elements of monologue with the novelty of drawing. Clifford and Thompson, who played three weeks in Chicago after closing with a burlesque show, have a talking number which is good, although that audience did not laugh as it should. The comedian is especially clever. Ed Meredith and his dog, "Snooter," was the hit of the bill. Meredith has a talking which performs all sorts of high school stunts, and does the usual tricks performed by educated dogs of other breeds. The trainer has a nice personality and a voice which is the envy of other performers. Keith's Highlanders, a new act, introduces two women and three men who do some excellent dancing.

THE GAUCONXS appeared at the Verdi The-

atre the first half of last week. Mahatma played that house last week. The class of attractions now playing the outlying houses is a subject of much comment, and the Verdi management keeps pace with other houses. The bill surrounding the Gaconxs was an excellent one, and good business is reported at the South Side house.

WRIGHT'S GROVE LODGE (Masonic) has bought out the house at the Julian Theatre for the second show on Oct. 28. This frame lodge bought out the house last May for a night. Manager J. G. Condemner will add a couple of acts to his regular bill for that night.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION NOTES.

Pat Casey was in Chicago for six or seven days recently, and was kept busy going from one theatre to another, and seeing acts in which he was interested. He was here for the opening of the Plaza Theatre under its present management.

C. E. BRAY, manager of the Western Vaudeville Managers' Association, figures that the new Plaza Theatre will draw from all sections of the North Side. "I do not count on the immediate neighborhood for more than half of the patronage," he said. "The Plaza is such a pretty house that you will find it will attract from all parts of the North Side."

Theresa M. O'Connor was granted a divorce from John Fred O'Connor, in the Chicago courts on Oct. 14. The lady resumed her maiden name. She will be remembered as having been secretary to C. E. Bray, of the W. V. M. A., prior to last April.

P. P. Freeman, president of the Comet Amusement Co., of Croston, which operates vaudeville theatres at Red Oak, Alton and Croston, Iowa, is building a new house at Croston, which replaces the present one, opening Nov. 7. All three houses are booked by Lee Muck M. A.

J. F. Cubbery, manager of the Unique Theatre, at Oskaloosa, Ia., writes to the Western Vaudeville Managers' Association that he is "well pleased" with their choice of attractions.

M. Lucille Corbington, manager of the Chautauqua Department of the W. V. M. A., attended a gathering of Chautauqua managers at the Chicago Beach Hotel, last week, and came away with more than her share of the contracts.

Several new houses have been added to the list now supplied with vaudeville attractions by the Association. Some of those coming in through the Des Moines branch are: Opera House, Des Moines, Ia.; Opera House, Croston, Ia.; Electric Theatre, at Nevada, Ia., and a local, at Knoxville, Ia. Powers is manager of the Electric at Nevada.

J. L. McClinton, of the Crystal Theatre, at Waterloo, Ia., has recently bought out his partner, who retires from the business.

Joe McMurken, who has a branch office of the W. V. M. A. at Farar, N. D., writes to the main office that the outlook is splendid in that section.

LAMBS' ELECTION.

JOSEPH R. GRISMER IS NEW SHEPHERD.

Joseph R. Grismer has been elected shepherd of the Lambs, but most of his aids will be from the "insurgent" flock which opposed the regulars who nominated him.

The votes were not all counted until four o'clock on Friday morning, 21. Mr. Grismer had 255 votes, against 202 cast for Digby Bell.

Thomas A. Wise was elected boy on the regular ticket. Henry B. Harris, who was opposed by Nathaniel Baruch, was elected treasurer and script bearer. Frederick Perry, insurgent, won out against John L. Golden for the post of librarian by a majority of eight votes over his opponent's 224. Fred Zimmerman Jr., dropped by the regulars for accepting endorsement from the insurgents for member of the council, was elected by a majority of 22 votes. Samuel H. Hambridge was chosen for the council, and the results were:

The tellers who announced the results were Earl Brown, Frederick Watson and Samuel Wallach.

AMELIA BINGHAM'S TALK.

Addresses One Hundred Dramatic Scholars in Cincinnati.

A great throng of Cincinnati's dramatic students listened to Amelia Bingham talk at the Schuster School, during the Grubbs engagement of the distinguished actress. She spoke on "The Life of Dramatic Women," and among her declarations was this:

"No one has a right to live without ambition, but the ambition that many of you now cherish will cause you tears and sleepless nights. Women on the stage must suffer more for every success they attain than their sisters of any other art, yet I would not dissuade one of you, if I could, from a resolve to become an actress."

"Great Moments from Great Plays" made a splendid impression in Cincinnati. During Miss Bingham's stay she was the guest of honor at a reception given by Mrs. Bentley Matthews, one of the best known club women in the West.

BAR LITTLE DANCERS.

Children of "The Red Mill" Stopped in Cincinnati.

Cincinnati is a hard city for attractions in which children take part. The authorities compelled the retirement of the little folks who did the wooden shoe dance in "The Red Mill," at the Walnut Theatre. The act was cut out of the play and the children were sent back to Chicago. Three of them—Julia, Thomas and Edwin Hayes, six, seven and eight—were really the breadwinners for their people, who were in charge of Little Le Grand, their chaperon, who was in tears when the decision was given. Manager Emery was very sorry, but the law made it too lively for him to keep the act.

SARAH BERNHARDT SAILS.

Sarah Bernhardt and her company sailed Oct. 21, on La Provence, from Havre.

In addition to her regular repertory she will produce in America "La Reine," "La Samaritaine," "Proces de Jeanne d'Arc," "Le Bonheur," "La Femme X," "Le Bois Sacre," "Les Romanesques," and also a play by an American author, John De Kay. It is entitled "Judas," and is said to deal in an entirely original way with one of the greatest dramas enacted on the actual stage of life. It presents a Judas hitherto unknown to literature.

JULIAN ELLINGER'S COMPANY REHEARSING.

Rehearsals of "The Fascinating Widow," the Hauerbach-Hoschna musical play, in which A. H. Woods is to star Julian Ellinger, begin this week. Mr. Ellinger's apparatus includes Ed. Garvie, Nona Blake, James Spotswood, Gilbert Douglas, Charles Butler, Carrie Perkins, June Mathias, Almona Francis, Nell McNeil, and sixteen show girls.

OUR LONDON LETTER.

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

It was understood that Gertrude Kingston meant to make up her programme at the Little Theatre of two or three esoteric plays. And doubtless to this policy she will come. But she chooses a version of the "Lysistrata" of Aristophanes to begin with on Monday. It bored many members of the audience, and Miss Kingston is said to have made a mistake. The anonymous author of the English version, had to reflect indecently wholesale. What is left is a modestly effective satire on the movement to procure increased political rights for women. To end a stubborn war and make husbands and lovers amenable to the fireside, Lysistrata pledged all women to abstain from love. In the moment of their victory her followers turned and rent her. Sorrowfully as the curtain fell, she admitted "We conquer but to serve." Gertrude Kingston played Lysistrata with admirable grace. The stage setting was extremely beautiful.

A gala performance at His Majesty's Theatre is to form a part of the coronation festivities. With Sir Herbert Tree there will be associated Sir Charles Wyndham, Sir John Gielgud, George Alexander, Charles Hawtrey, Cyril Maude, H. B. Irving, Herbert French, George Edwards, Charles Frohman and (as organizing secretary) Arthur Bourchier.

At the Crystal Palace they are again hard at work on the Festival of Empire, postponed because of the death of King Edward, now to be a great factor of the coronation festivities. George Graves is to play a dame part in Drury Lane pantomime for the first time in his life.

There is no intention on the part of the entrepreneurs to wait till the entire Palace of French Arts and Industries in the Strand is complete, ere opening. As soon as a section is ready, it will be operated. Incidentally, six thousand spectators will witness the coronation procession from this site.

Nancy Price must leave "The Whip" at Drury Lane, quite soon. She is to be succeeded by an absolute newcomer.

News comes that on the voyage to Australia, where she is to play, a new possibility—in "The Whip," Marie Illington fell and sustained a very serious injury from a hair ornament.

Ellen Terry sails for New York on Wednesday. Thursday was the anniversary of Henry Irving's death. Among the wreaths placed near his grave in Westminster Abbey was a wreath inscribed "From Six Lyceum Pillars."

Mrs. Kendal has promised to visit the Royal Hospital for incurables, Putney Heath, and read to the patients.

Sir Walter Raleigh is not acceptable to the Irish Catholics, who turned a recent performance of William Devereux's play at the Theatre Royal, Dublin, into a dumb show.

Dorothy Farnham is to play the principal girl in J. C. Williamson's pantomime.

"Our Mr. Hebblewhite" the play which James Welch will shortly produce, has a curious environment. It is enacted in the model flat on view in a furniture emporium.

When Fred Terry returns to this country he will, he says, revive "Romeo and Juliet" with his daughter as Juliet, Henry Ainley playing Romeo, and Mr. Perry Morcroft.

Formal sanction of Oscar Hammerstein's opera house scheme has been declared by the London County Council.

Stanislaus Stange, stricken by serious illness on the eve of the production of "The Chocolate Soldier," is expected to die.

Alfred Butt is determined that sketches shall continue to play an important part in the Palace programme. He has three on hand, one notably from the pen of Miss Redmond, a daughter of John Redmond, the Irish member of Parliament, and another by Malcolm Watson, of "The Daily Telegraph."

A national ballet is in preparation, for immediate production, at the Empire. It is to be pleasant, humorous and sentimental, not demonstratively spectacular.

Harry Barge sets out on the Gibbons tour on Monday, with "A Black Outlook."

Stanley Cooke is preparing a strong drama for production at the Waldorf Theatre—afternoons only in the meantime, for "The Man from the Sea."

Walter and Fred Melville promise to build a new, large melodrama house in Shaftesbury Avenue.

To-night sees the last of "The Man from the Sea," at the Old Theatre.

Comedy, by Cosmo Hamilton, entitled "Mrs. Kensington," will next be done. Herein Mr. Hamilton's wife, Beryl Faber, will appear.

There was some resentment on the part of soldiers when Henry Arthur Jones announced that he would call his enlistment sketch, to be done at the Alhambra immediately, "Drill the Rascals." So he has changed the title to "A Soldier's Story."

The idea of the sketch is to enlarge upon the value of drill for warlike, but the theme is enforced by much humor and a little pathos.

Cyril Maude is withdrawing "Tantalizing Tommy" from the Playhouse at once, and W. Somerset Maugham's play, "A Single Man," is not quite ready. In the meanwhile there will be twenty afternoon and evening performances of "The Toy-maker of Nuremberg."

Mr. Maugham's play, "Grace," is due at the Duke of York's Theatre to-night.

George Robey's engagement at the Empire was avowedly tentative. But his style of work was much liked and he has been booked for a term of years.

Maurice, the newest illusionist, claims to have no fewer than three thousand tricks.

Herbert Sleath has a sketch called "The Horse Thief," written by Harry M. Vernon, in which he is to play himself on the Stoll tour.

Ross Ashton, who hates to be called a "lightning cartoonist," but whose distinguished black and white work is none the less one of the most popular features of our vaudeville programme, is contributing to the London Music Hall a brilliant series of studies of music hall life and character.

Cedar and Elgar sail for New York to-day, by the St. Louis. They have eighteen weeks on the interior circuit.

Nottingham goose fair, one of the most ancient and important of our street fairs, is this week in progress.

It does not appear that the partition of the staff at Crampton's is to be very friendly. Indeed, after Christmas it must be a light of deadly hostility between the Moss and the Stoll factions, from all appearances.

Coram, the ventriloquist, has prepared an elaborate military setting for his sketch, which he will do at the Alhambra on Saturday afternoon next, for the benefit of the survivors of the Balaclava charge.

Alexandra Dagnair has two new songs in "Alfonso" and "They Can None of Them Sing a Song Like Me."

Seymour Hicks, by himself, is to be published in a few days.

Ellaline Terriss tries the condensed version of "Bluebell in Fairyland," to be the

About \$7,500 is now in hand for Joe Kinn's Benevolent Institution.

Jane Harding admits that she is watching the evolution of the theatre in the music hall with deep interest. She wonders "What will be the effect of this 'see-saw' on the public? Will the music hall audiences follow their favorites and emigrate with them to the theatre, or will the theatre-goers desert the regular stage for the hall?"

Sarah Bernhardt has now ended her season at the Coliseum, but she has booked another date.

Sir James Bailey, long time member of Parliament for Walsworth, who died this week, was an ardent friend of the music hall profession.

"A Lady at Large," the sketch which Ellaline Terriss is tentatively playing at the King's Theatre, Southsea, this week, is written around an entertainment given to the inmates of a sanatorium.

OUR HAVANA LETTER.

FROM OUR OWN CORRESPONDENT.

HAVANA, OCT. 18.

Perhaps the most needed person by the local theatres in Havana is a competent ballet master, one who can take the most primitive material in hand and make a fairly presentable article. The lack of any trained ballet master is provided by the fact that the raw material is here, but it is very raw.

Gilbert Pemberton, the manager of the Payret Theatre, has stood quite an amount of jollying by his friends this summer on account of the chorus engaged in summer light opera at the Payret. The worst of it was, Pemberton knows better, but he was helpless, and the chorus seemed to please the manager of the company, and the public seemed to know no better. But Pemberton has his ambitions, and one of these is to give Havana a sight of a first class chorus.

Just think of four comic operas being successfully presented, such as "The Dollar Princess," "The Merry Widow," "The Count of Luxembourg," and "The Divorced," without any more of a ballet than a lot of women, young and old, principally old, who would troop on and off the stage like a crowd of workwomen going to a particularly hard job.

A ballet master here would have hard work cut out for him, but what a name he could make for himself, if he would change conditions.

Manager Gutierrez, of the Esperanza Iris company, is on his way from Europe with several new operas, which he will present in Havana the coming season at the Albin.

The Esperanza Iris company stayed at the Albin until very late in the season last Summer, doing good business at the same Winter prices, and that was pretty good when other theatres were doing very little, with reduced prices. Besides giving "The Merry Widow" and "The Dollar Princess," the company made a success out of "The Count of Luxembourg," which enjoyed almost as long a run as "The Merry Widow," and the latter play broke every record ever made by any opera in Havana.

Manager Gutierrez will give practically the same principles in his coming engagement, but he is going to try to improve his chorus, his mechanical and stage effects, and, in fact, all the departments of his organization, excepting in his principal singer, who is perfect in these things.

The Jacinto Apollonio Concert Co., which has been at the Payret all Summer, has started on tour, with several musical pieces, facing competition from one or two other places. A good Summer had been spent at the Payret, although the company was hardly up to the heavier efforts it made. It may return to Havana next year.

Dr. Saavaria, the owner of the Payret Theatre, has gone to New York to see a few of the houses in the metropolis. Dr. Saavaria is one of the few theatre owners in Havana who has made a success of his business, individually, or relief from some club or public institution, and he is larger than the rest of the world than the Payret.

The regular Winter season will be supposed to be opened first by the National Theatre with a Spanish dramatic company. Then on the first of December, Antonio Publications, on the first of December, will begin his annual month's run at the National. These month's runs of Publications' Circus have been so regular, year after year, that they are almost looked upon as a part of the constitution and law of the country.

Almost every star performer has at one time or another in his career made the Havana circus in December with which to top off a Summer's season, and it is always considered a splendid trip. So far it is known that several good acts are coming here this year. Mike Bergeret and his "World of Death," the Charles Brook, equestrians; the Gervens, with their aviation novelty; the Florence acrobats, and several others, all of whom will make a splendid month at the National Mr. Publications will take his circus on a tour of the principal cities of the island.

The Polyteama is still enjoying the same popularity, and it is as ever since it was completed. There have been several excellent attractions at that house. It is most centrally located, and has a roomy foyer, and many other attractions and accommodations for the public, but somehow the crowds, all of whom are coming here, are not so numerous as they were. There are two auditoriums to the Polyteama, one of which was used for grand opera last Winter, and the other for pictures and vaudeville. Both proved to be losers, however, and now one of the auditoriums is periodically re-opened.

The actualities is another one which has had hard time to keep open during the past year. This house is known by the tourists as the home of the Spanish dancers, and that is the way it is to be staged. No American or French dancer ever created much of a stir at this house, but any old sort of a Spanish dancer, who can clank the castanets and pound their feet on the stage, can get all kinds of applause there.

The Shuberts have begun to arrange for the production of "The Barefoot Dancer," an operetta, with music by Felix Albini, composer of "Madame Troubadour." They concluded negotiations for the rights to the piece last week, and expect to give it an early production.

Manuel a la Three Rubes.

Bowers, Walters and Crocker are putting on a burlesque on the King Manuel incident, which is said to be one continuous scream. Their work with the Girls Co. is a big feature.

NEW HOUSE BUILDING IN SAN FRANCISCO.

It is announced that plans are under way for a new theatre at San Francisco, Cal., to be built by M. D. Katz.

CORRY NOW WITH BRADY (INC.).

Willard D. Corry, one of the best press agents in America, is now head of the press department of the William A. Brady, Inc., Amusement Enterprises.

DR. NED JAMES' BIRTHDAY.

The members of the Big Quaker Medicine Co. solemnly observed, last night, the birthday of a man's life, that he meets with the surprise of the fact that he is the Dr. Ned James, the general manager of the Big Quaker Medicine Company, now in Wisconsin, on Oct. 13, the event being his birthday. Although being very careful that no one should know it, the presents began pouring into his office early, and at his table at dinner and supper, and at the Opera House where the company was then playing. But the climax was reached when the entire company rushed onto the stage at the close of his announcements, and gave him a series of old time recognition of events of this kind by giving him a liberal "count," and a few thrown in for good luck. After the entertainment he was induced to call on friends at a well known cafe, and, on entering a room, the entire company was seen seated at a magnificent spread, all singing "What's the Matter with Father, He's All Right."

At the table were Dr. Perry, Dr. Krueger, Harry James, Earl and Louise La Vere, Jeff and Alice Williams, Jack Bruce, Alan Taylor and Prof. Paffin. The floral design was novel and beautiful, and the presents numerous. After the sumptuous repast, where wit and humor prevailed, they went to the hotel, all glad that they had participated in an event so pleasant, but the real comedy of the occasion occurred when the doctor retired to find his room decorated in a comedy way that showed careful study—and it was in the wee small hours before the event was closed and the guests retired for the quietude of Dr. James has spent almost fifty years upon the road, but says he has never before experienced as many surprises as he met at the hands of the Big Quaker Medicine Co.

IN STRIKE ACTRESS BREAKS ARM.

In a strike disturbance of the union vaudeville actors playing in East Side moving picture houses, a New York actress, known as "The Girl in the Red Dress," broke her arm when she was struck by a crowd of strikers. The actress was in a comedy act that showed careful study—and it was in the wee small hours before the event was closed and the guests retired for the quietude of Dr. James has spent almost fifty years upon the road, but says he has never before experienced as many surprises as he met at the hands of the Big Quaker Medicine Co.

GEORGE E. LASKO TO GO TO KANSAS CITY.

The Pullman Stock Co. of Springfield, Mass., closed a most successful season of twenty-five weeks, Oct. 22. Mortimer Shaw will leave for Kansas City, Mo., on Oct. 23, and Ward Howard is to be with him.

Geo. E. Lasko is to direct the stock company at the Orpheum Theatre, Kansas City, Mo., of which William Webb, Thomas Moore, and Alvin Karpis are the principal players. The company will have a number of new plays, and as yet made definite plans for the season.

OPENING DATE OF NEW CENTRAL SQUARE, LYNN.

The owners of the new Central Square Theatre, Lynn, Mass., announce that they expect to open their house Monday, Nov. 21. The theatre is to be under the management of W. J. Barker, formerly resident manager of the Lyric Theatre, well known in the profession, and it will be one of the coziest playhouses in the East. John Kane, now at the Comique, is to be the stage manager.

J. W. LEWIS AS HOST.

After the regular performance of the Earle Stock Co. at the Waldorf, Zanesville, O., the members of the company were delightfully entertained with a banquet by Jack W. Lewis, manager of the Hippodrome, that city. Mr. Lewis at one time traveled with several of the members of the stock company. The banquet was held at the Waldorf.

SHEFFIELD CHORUS IN CINCINNATI.

Cincinnati is to hear the Sheffield Chorus of England, with the Cincinnati Symphony orchestra, at a series of Sunday afternoon concerts, at the Grand Opera House.

FRANK HENNESSY RETURNS WITH PLAYS.

Frank W. Hennessy, who has been in Europe for several months, has returned to New York, bringing several musical plays, which will be produced before the close of the present season.

OUT OF TOWN NEWS.

Cincinnati, O.—Mildsummer weather in an autumnal mood, but this is the condition which has prevailed for over a week.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Robert Hilliard, in "A Fool There Was," comes Oct. 24; Lillian Russell, in "The Girl in the Red Dress," Oct. 25; Lillian Russell, in "The Girl in the Red Dress," Oct. 26; Lillian Russell, in "The Girl in the Red Dress," Oct. 27; Lillian Russell, in "The Girl in the Red Dress," Oct. 28; Lillian Russell, in "The Girl in the Red Dress," Oct. 29; Lillian Russell, in "The Girl in the Red Dress," Oct. 30; Lillian Russell, in "The Girl in the Red Dress," Oct. 31.

LYRIC (Harry Holden, mgr.)—The Lyric Stock Co. is to stage "Romeo and Juliet" 23; "A Real Man" 30; "The Girl in the Red Dress" 31; "The Girl in the Red Dress" 32; "The Girl in the Red Dress" 33; "The Girl in the Red Dress" 34; "The Girl in the Red Dress" 35; "The Girl in the Red Dress" 36; "The Girl in the Red Dress" 37; "The Girl in the Red Dress" 38; "The Girl in the Red Dress" 39; "The Girl in the Red Dress" 40; "The Girl in the Red Dress" 41; "The Girl in the Red Dress" 42; "The Girl in the Red Dress" 43; "The Girl in the Red Dress" 44; "The Girl in the Red Dress" 45; "The Girl in the Red Dress" 46; "The Girl in the Red Dress" 47; "The Girl in the Red Dress" 48; "The Girl in the Red Dress" 49; "The Girl in the Red Dress" 50; "The Girl in the Red Dress" 51; "The Girl in the Red Dress" 52; "The Girl in the Red Dress" 53; "The Girl in the Red Dress" 54; "The Girl in the Red Dress" 55; "The Girl in the Red Dress" 56; "The Girl in the Red Dress" 57; "The Girl in the Red Dress" 58; "The Girl in the Red Dress" 59; 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opened 16, to big attendance. 22 "The Biographist" 22, 24

NEWARK, N. J.—Newark (Geo. W. Robbins, mgr.) Montgomery and Stone, in "The Old Town," Oct. 24-29. The Babes' Hospital, Dunbar, and Circus, from Armond, Paul Baucis, and Four Musical Cities.

PANTAGES' (Alex. Pantages, mgr.)—New people work of 24: Romanelli, Harry Botter and company, Devine and Williams, Hardeen, Helene Lowe, motion pictures.

KEELER and company, B. Smith, H. L. Goldberg, John Birch, Lovenberg's "College Life," the Three Shorties, Sprague and McNeese, and Rooney and Bent.

COLUMBIA (Geo. W. Jacobs, mgr.)—Joe Horitz returns in "Our Friend Fritz." 24-29.

LYCEUM, CIRCUS, IDEAL, ODEON, CITY give illustrated songs and motion pictures.

NOTE.—Mme. Gaski will be the soloist at the first symphony concert to be given at the Moore Theatre 28.

WALDMANN'S (Lee Ottolenghi, mgr.)—Fred Irvn's 24-acts, with Florence Bennett, Gus Arnheim, and a number of other comedians, through-

day and Joe Hoffman, prominent outdoors, and Fred West, the heavyweight, is featured. Irwin's big show 17-22. Ginger Girls are due week of 31.

MILNER'S EMPIRE (Leon Evans, mgr.)—The Tiger Lillies offer a big show and sev-

central features 24-29, including Matt Kennedy, Zellah, the dancing "Venus," and Daisy Harcourt. The New Century Girls 17-22. Girls from Dixie are booked week of 31.

ARCADE (L. O. Mumford, mgr.)—Bushest improves, some here. The bill 24-29: St.

Cedar Rapids, Ia.—Majestic (Vic. Hugo, mgr.) week of Oct. 24: Raula Roma, Ed Jordan and company, Elliott, Blair and Elliott.

Leou and McCusick, Harry Ray, Nana Jansen, George Douglass, the Kilroys, Viola Allen, Gaylor and Graff, Lillian Lewis, Frank Forrest.

COURT (W. B. Putnam, mgr.)—Good bust-

ness is reported here. The entertainers 24-26: Hanly and Jarvis, Mildred Flora, Emerald and Dupree, Will Campbell, Phillips Sisters, and McInnes. 27-29: Leslie Morosco and company, Claude and Marion Cleveland, Guy Hunter, Musical Macks, Be-

strice Morris and Willoughel.
NOTES.—Steven Bailey, of "The Round-Up" company, was entertained by the Chadwick Assn. 19..... Jack Faust, "The Silver King," was back in town last week.

PATERNON, N. J.—Epile (A. M. Bruggermann, mgr.), good sized horses week of Oct. 17. Bill 24-26; Mr. and Mrs. Jack Carlton, Ed. Latch, Keeler and Bates, Lawe and Payne, Hanson Brothers, the Yashinatos Theatre.

LAUREN (F. J. Gilbert, mgr.)—Barney Gilmore, in "Kelly from the Emerald Isle," was greeted with big houses 15-19. "At the Mercy of Heavens" drew well 20-22. Thurston comes 24-26. In the Bishop's

Folly (Joe E. Plue, mgr.)—The Rector Enraptured came to good business 15-19. Dave Marion, with his new Dreamland Enraptured, turned them away at every performance.

formance 20-22. Jolly Girls, with the Girl in Red as an added feature, comes 21-26. Broadway Gaiety Girls to follow.

OVERLA HOUSE (J. J. Goetschius, mgr.),—"The Christian," by the stock company, week of 21.

Hoboken, N. J.—Gayety (Corse Payton, mgr.) "Brown of Harvard" by the Payton

Stock, Oct. 24-29.—"Girl" next.
Empire. (A. M. Bruggemann, mgr.)—"Irwin's Big Show 24-29. Irwin's Majesties next."
Lyric (G. S. Riggs, mgr.)—"Week of 24: Baron and Emma, Holland, Showcases, Day Bar."
Flint, 24 and week.—"Sweetest Girl in Tulsa" 24-29. "Elvire Holland 25."
Elite, Palace and Lyric. moving picture shows, doing fine business.
Joliet, Ill.—Joliet (J. T. Henderson, mgr.)

erty and Edna Rondo, Glenside, Keating and company, Harry Gilbert, Mildred Flora, Bud Clark, Mlle. Capretta and Chafed company, Harry Bernard, Zoyaras, Geo. C. Davis, Edna Lang, Robert Amala, moving pictures and illustrated songs.

"Roaring at Red Gate" did good business Oct. 17. "The Fleming Arrow" 22. "The Girl in the Klondike" 23.

GRAND (Major Le Voy, mgr., etc.)—Week of 24: The Four Bards, Joseph E. Bond and

Hirson, Union Hill, J. C. Peebles, mgr.; Joseph Hart's "The Turkish Bath," the Secbacks, Richards, Dave Ferguson, Carson and Willard, Princess Meroff, Gene Hughes and company, Spissel, Ladelle, Engle and company, and Hudsons.

JERSEY CITY, N. J.—Majestic (P. E. Henderson, mgr.) "The Soul Kiss" 24-29, "The Round-Up" follows.

ORPHEUM (Mary Gibbs Spencer, mgr.)—"The Great Ruby," by the Spooner Stock

24-29: week of 31, "St. Chuo."—Variety, moving pictures and illustrated songs; Fred Stone, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836,

OPERA HOUSE, Bayonne.—"In the Bishop's Carriage" 25, 26, the Great Thurston 27-29.

Trenton, N. J.—State Street (Herman Wahl, mgr.) week of 24: Lezette, the Ito Trio, C. A. Zelyna, May and Mack, Hazel and May Hawkins, Sabine and O'Neill, Pratt's terriers, and moving pictures.

Seattle, Wash.—The Moore (John Cort, mgr.) "The City," Oct. 16-19, opened well with indication of heavy attendance. Nazimova 20-22, Margaret Hinton 24-27, Seattle Symphony Club 28, Ellen Beach Young 30.

Bloomington, Ill.—Chatterbox Opera Cash Co. (Frank M. Raleigh, mgr.) Burleigh Cash Co. in repertory, week of Oct. 7: 26. Mount Carlo Girls; 29, "Red Mill."

MAJESTIC (Guy Martin, mgrs.)—Bill Week of 17 to big business: Five Brown Bros., Edgar Schooley and company, Diggs and Burns, Joleen Sisters, Mart F. Fuller, Watson Trio, and the Majesticcope.

SEATTLE (Harry L. Cort, mgr.)—Baker
Stock, in "Brewster's Millions," opened 16, to
capacity. Continues until 25. "The Earler"
25 to.

LOIS (Alex. Pantagos, mgr.)—"Ismael!"
Down" Oct. 23. Howe's pictures 27, "Through
Africa with Roosevelt" 28.

BIOGRAPH.—Week of 17: Dora Woodruff
and company, pictures.

LYRIC.—Moving pictures. Record busi-
ness.

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NEW YORK CITY.

Kalckerbocker Theatre (Harry G. Sommer, mgr.)—The *Scarlet Pimpernel*, a four act play, dealing with events of the Reign of Terror in Paris, by Baroness Orczy and Montague Barrow, was given its American premiere at this house Monday night, Oct. 24, by Julia Neilson, Fred Terry and company. This play, which was originally presented by Miss Neilson and Mr. Terry, in England, Oct. 15, 1908, at the Theatre Royal, Nottingham, is styled a romantic comedy, but any work dealing with doings in Paris in 1792, as this one does, can scarcely be anything but melodrama. In this work, however, much of the gruesomeness of those times is left to the imagination, and the comedy parts and situations are so pleasantly lightened, considerably, that it is still melodrama. The plots and schemes of Sir Percy Blakeney (The Scarlet Pimpernel) and his trusty band to rescue aristocrats from the mobs of Paris, and the efforts of secret agents to thwart these efforts, are told in the story. The old melodramatic tricks are resorted to. The villainous spy of the new French Republic (Chauvelin) is always found listening, and his little band of fellow spies are always on hand to conveniently kidnap the followers of the "Pimpernel." The story is crudely told, and the happenings are so palpable that there is never the element of suspense, in spite of the stirring scenes. The acting of the two principals and their support was excellent, and any success which attaches to the production will be due to their efforts. Miss Neilson, who is not unknown to us, gave a remarkably fine performance of Lady Blakeney. She is an actress of marked ability, and her work carried over the footlights in a decided manner. Mr. Terry, who is new to these shores, gave a performance which, for delightful *finesse*, has rarely been equaled on the local stage. The role of Sir Percy depends entirely upon the Lord who he appears to be. He is Lord who he is, and he is out of the slough and made Sir Percy a man of dignity and force. Had this role come to our shores in a different actor, it would have been a disappointment. Mr. Terry made Chauvelin a strong character. Mr. Hodges is a most capable actor, and he portrays this role with fine subtlety. R. Easton Pickering did excellent work as the Vicomte de Tournai. He is a capital light comedian. With the exception of Miss Neilson, the company are newcomers, and one and all did their allotted work well. Klaw & Erlanger, under whose management the production is made, have spared no expense in the making, and the scenes, costumes are fire, are elaborate, and the costumes are handsome. The cast in full: Prince of Wales (afterwards George IV), Philip Merivale; Sir Percy Blakeney, Fred Terry; Sir Andrew Foulkes, Alfred Kendrick; Lord Anthony Dewhurst, Malcolm Cherry; Lord Grey, Jimmy Pickens; Lord Armstrong, Harry Wain; Guy Cunningham; Brogdon; J. Carter-Edwards; Mr. Hempsed, George Dudley; Captain of the Guard, Hermann Griffiths; Servant, Goodwin Nock; Aristocrat, Knott; Cuming; (Cheney) Walter Armstrong; Citizen, Broughton; Ferri; Messenger, P. H. Dane; The Comtesse de Tournai, Phyllis Manners; Susanne de Tournai, Ellen Beatrice; Sally Lyland; Dora Jesslyn; Mere Brogdon; Marion Sterling; Lady Portia; A. Lloyd Desmond; Lady Blakeney, Julia Neilson.

Manhattan Theatre (William Simpson, mgr.)—The bill presented for the current week consists of a little of everything, and the house was filled to its capacity all during Monday. The audience was kept busy applauding, and the pictures run between each act were a welcome rest. More will be heard of Neary and Milton, as this pair of boys will take nobody's dust as dancers. They open with a song and then start their dancing, and prove beyond a doubt that they are to be reckoned with the best of them as "feet shufflers." They do not resort to the out and dried steps usually used, but execute step after step that draw applause. The only fault to be found is in their clothing. They are attired in neat dark suits, but the big pearl buttons make their clothing too much like a minstrel's. Another hit was scored by Gray and Travis, a couple of girls who present a comedy sketch. The one in the comedy part is the whole show, being made up as an Irish servant, with a very pronounced hobble-skirt. Her song, "I'm Not That Kind of a Girl," had the audience bordering on convulsions, and is about thirty per cent. of the act. The rest is her comedy work. Ethyl Merritt, with appropriate changes of costume, sang old time songs, her best being "Coming Thro' the Rye" and "Killarney." The audience rewarded her efforts with hearty applause, which was justly deserved. W. J. Feltor, a comedy bag puncher, and if he would get some good comedy, should have no trouble in getting bookings. The bag puncher, however, is quite the opposite, and he does some capital work, which earns him plenty of applause. At one time while lying on the floor, he had six bags going—two with his feet, and the remaining four with his hands. This was a good stunt, and brought plenty of applause. La Treska, assisted by a man, both costumed in Spanish style, sang Spanish songs and danced, both doing good work and scoring a hit. If the management runs this style of bills from week to week it is little wonder that the house is always well filled.

American Music Hall (Wm. Morris, Inc., mgrs.)—The bill for the current week includes: Jack Ark, a diabolical thrower; John Lawson, in "The Open Door," and the crew of the old-fashioned sailing ship, who will be covered in next week's New Act. Others are: La Belle Nello, Irwin and Herzog, Kennedy and Rooney, George Newburn, Grace Hazard, and Conway and Leland.

Broadway Theatre (Wm. Wood, mgr.)—Marie Cahill, in "Cody Forgott," began her fourth week Oct. 24.

Lyric Theatre (Sam S. & Lee Schubert, mgrs.)—"Madame Troubadour" began, Oct. 24, its third week.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—"Madame Sherry" began its fifth week Oct. 24.

Bijou Theatre (Union Square).—Vaudeville, changed twice a week, and first run moving pictures, changed daily, continue to attract big business.

Grand Theatre (Harry Beckman, mgr.)—Moving pictures and vaudeville draw the crowds to this house at all times.

Wallack's (Charles Burnham, mgr.)—"Alone Jimmy Valentine" began, Oct. 24, its tenth week.

Comedy (Albert Kaufman, mgr.)—Motion pictures and illustrated songs continue to draw big attendance.

VAUDEVILLE REVIEWS OF THE WEEK.

Victoria Theatre (Wm. Hammerstein, mgr.)—A welcome that in noisy but friendly greeting has never been exceeded in point of volume within the four walls of this theatre was accorded to Christy Mathewson and "Chief" Myers, the star pitcher and catcher of the New York National Baseball Club, at the Monday matinee of Oct. 24. It seemed as if all the baseball "fandom" of the metropolis had endeavored to crowd into the Victoria to witness the vaudeville debut of the two "Giants." A sketch with, of course, baseball as the theme, had been written for the occasion by Bozeman Bulger, entitled "Curves," with May Tully as an important adjunct, and the programmes also announced that it is Miss Tully who has launched the baseball stars upon their vaudeville career. There is much witty dialogue between Miss Tully and the baseball stars, both of whom appeared in full uniform of the New York National League. Both Mathewson and Myers appeared perfectly at ease in their new roles, and spoke their lines without the slightest embarrassment. Mr. Bulger has fitted them with an appropriate sketch for their vaudeville debut, and they did not miss a cue. Miss Tully also gave the star pitcher and catcher imitations. The act will be reviewed under New Acts next week.

The usual demonstrations of cordiality were not wanting in welcome greeting to other prominent acts contained in this week's bill, and the popular minstrel, Eddie Leonard, capably aided by Mabel Russell, in a singing and dancing act, called "The Real Minstrel," did not fail to receive the full meed of praise and recognition warranted by their combined efforts and pleasing and entertaining big audience. Miss Russell rendered the opening song number of their act, which was followed by Mr. Leonard's well liked songs and dances, which were applauded to the echo. Their act was well received, and they were obliged to attempt an encore in one, which had evidently not been rehearsed.

Henry Clive, assisted by Mel Sturgis Walker, made one of the laughing hits of the programme in a travesty on mental telepathy and sleight of hand tricks. Mr. Clive's explanatory remarks caused hilarious laughter, and his first appearance in this theatre was an undoubted success.

William Macart and Ethelwynne Bradford again found attentive and appreciative audiences for their capital act in their snappy little playlet, "A Legitimate Hold-Up." Miss Bradford dignified and accentuated her role as the wife of a drunken husband, and Mr. Macart did creditable work in a role in which it is difficult to hold a sustained interest.

Dolly Connolly, capably assisted by Percy Verlich at the piano, rendered her four exclusive songs in her best manner, with stunning costume changes for each number, also going a few dancing steps very gracefully. Miss Connolly is very popular with Victoria audiences.

Oscar Lorraine has an excellent idea, in using several wigs, etc., for his violin solos, representing several masters of that instrument, but the laughter gained by him for many questionable bodily movements during some of his playing, detracts and tends to lessen the value of his splendid work as a violinist.

Blasert and Scott danced expertly, and their "kick" steps and chair work deserves special commendation for novelty and perfection of time. Lieut. Eldridge opened the show with his skillful work in colored sand pictures. Underlined for next week: Second week, the Mathewson-Myers "Curves"; "Aue Code Book," Hoey and Lee, Wm. Mack and Neddie Walker, the Primrose Four, Five Salvagis, Van Hoven, Black Bros., and Sprague and McNece.

On Saturday afternoon, Oct. 22, a season of vaudeville and motion pictures was inaugurated in the roof garden atop the Victoria and Republic theatres very auspiciously, the business being excellent. The enterprise, except in a managerial way, is separate and distinct from the Victoria stage performances. The five vaudeville acts for this week are: E. Zervellis and company, Margaret O'Mahoney and company, McAvoy and Brooks, Hall's dogs, and Estelle Grant. Motion pictures are changed every day, while the acts will play full weeks. Prices run from ten to twenty-five cents. The garden was bright, warm and cheerful. Female ushers were in attendance.

Comedy Theatre (F. Ray Comstock, mgr.)—After a darkness of ten nights, the house re-opened Wednesday evening, Oct. 19, with the first New York presentation of *Keeping Up Appearances*, a play in four acts, by Butler Davenport. The programmes style it a comedy, but it does not rightly belong to this classification. It is a story of a woman's husband who has not lived with her for twenty years, during which time he has devoted himself to another woman, Mrs. Edith Dalton, by name. Lowell has made a pretense of supporting his wife, but he has been driven to get along chiefly by running into debt by borrowing money on notes. Finally, on the day that Alice, one of the daughters, is to be married, Mrs. Dalton learns that the young son of her husband and Mrs. Dalton has been killed and her young son, a woman her husband has neglected her for, decides the wife that she will divorce him that they may marry. Mrs. Dalton claims on Louise, when she tells her of the determination, and the curtain falls upon the act, which Paul, the son, has set himself the task of paying off the debts they have incurred. There is little to Mr. Davenport's effort. It is poorly constructed, and while it may lay claim to the novelty of one woman giving up her good-looking husband to marry a poor fellow, his mistress, it possesses nothing else to hold the attention of an audience. The company did good work. Zella Sears, as Miss Donovan, a dressmaker, was capital, and the character of a decided type. Amelia Gardner, as Louise, was very sympathetic. Mrs. Lowell, and J. Harry Benrimo was the selfish husband to the life. The cast in full: Frederick Lowell, J. Harry Benrimo; Louise Lowell, Amelia Gardner; Alice Lowell, Mabel Moore; Evelyn Lowell, Pamela Gayther; Paul Lowell, A. Hyton; Allen; Mrs. Edith Dalton, Gertrude Dallas; Miss Donovan, Zella Sears. The second week begins 24. "The Cub" is announced for Nov. 3.

City Theatre (Samuel F. Kingston, mgr.)—Wm. H. Crane, at the head of an excellent cast, including Mabel Freyner, Frances Keenan, presented his successful production, *Father and the Boys*, to a well filled house 24. As the old sport who shows life to the boys he made his usual big hit. Next week, "Is Matrimony a Failure?"

Columbia Theatre (J. Herbert Mack, mgr.)—"The Queen of Bohemia" opened Oct. 24, to good business. Next week, the Golden Crows.

Murray Hill Theatre (Fred Waldmann, mgr.)—"The Queens of the Jardin de Paris" are here this week. Next week, the Polices of New York and Paris.

Yorkville Theatre (Marcus Loew, Inc., mgrs.)—Vaudeville, changed twice a week, and new moving pictures, are pleasing capacity houses daily.

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—This popular downtown house is still drawing the crowds, the vaudeville bill and moving pictures being up to the usual high mark.

Criterion Theatre (Charles Frohman, mgr.)—"The Commuters" began its eleventh week Oct. 24.

Nadine's Thirty-ninth Street Theatre (Sam S. & Lee Schubert, Inc., mgrs.)—"The Little Demon" began its third week at this house Oct. 24.

Keith & Proctor's Fifth Avenue Theatre (G. F. McCane, mgr.)—Nora Bayes and Jack Norworth are heading the bill this week, in one of the best singing acts they have ever given together. On Monday they were greeted by the largest audience who occupy the position in the realm of entertainment that they have attained, and every one of their selections carried across unerringly.

Howard and North, back for a time at least to the "Happy Days," got a hand upon their first appearance, and the laughter the act aroused proved that it has not even become frayed. It will be a long time before it will be ready for the discard.

Charles F. Semler, the "narrow fellow," had his funny troubles with his kilt, played his various instruments, including the bagpipes evolved from his musket, and got plenty of laughs and a hearty encore. He took several bows at the finish.

Charles De Lanza opened the bill with his capably trained dog act, which introduces "Corra," a bright little fox terrier. De Lanza would strengthen his act if he did not talk. The remaining four acts were new to town, and all of them will be reviewed in our New Acts column next week. These acts include: Eddie Mack and Dot Williams, in singing and dancing, with some capital footwork, including a clever dance up and down a flight of stairs, as shown by Mr. Mack; the George Bloomquist, in "Nerve," in a variety of improbable and farcical skit, which in spite of its tax upon the credulity raised a number of laughs; Agnes Scott and Henry Keane, in a new act by Miss Scott, called "Drift," which is a comedy of dainty woodwork and fancy, beautifully staged, and Jack Henderson and company, including Maurice Madison and Ella Warner, two pretty, animated girls, who lend charm to the act.

Next week's bookings include: Second week of "The Happy Days," Morton and Moore; Jack Wilson Trio, "The Bandit," Kelly and Kent, Margaret Bennett, Dora Ronca, and Lina Pantera.

Savoy Theatre (Jerome Rosenberg, mgr.)—One of the best shows seen in a long time house was presented by Manager Rosenberg at this theatre on Monday night. It was headed by (Miss) Oriska Worden, who is ably assisted by four girls and four men in a singing and dancing act of real merit.

Not only is it one of the best acts of its kind, it is also one of the largest seen in New York for some time. Four complete changes of costume were made by the women and men, and the costumes were elaborate and of unique design. Miss Worden, who possesses a soprano voice, which she knows how to use, was given a warm welcome. The members of the company also came in for several rounds of applause. A sketch, entitled "The Deceivers," was rather amusingly acted by two men and two women. It was a plot and intrigue, and a dialogue. Harry La Monte rendered some clever songs in English, Italian and French diction. He should cut out his recitation, for, while he can get the "meat" out of a song, he cannot get the "bones." Cole's jumping dogs are animals of the price have been raised. The matinee performance, Mr. Cole's dogs were alone worth going to see. They furnish an act different from other canine "turns" now before the public. It must be seen to be appreciated. The elaborate and interesting performance, Mr. Cole's dogs were alone worth going to see. They furnish an act different from other canine "turns" now before the public. It must be seen to be appreciated.

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Keeney's Third Avenue Theatre (Edward J. McMahon, mgr.)—One of the strongest bills of the season is being presented at this house for Monday, Tuesday and Wednesday. The bill is headed by "The Girl in the Red Velvet Gown," a play in four acts, by Butler Davenport. The programmes style it a comedy, but it does not rightly belong to this classification. It is a story of a woman's husband who has not lived with her for twenty years, during which time he has devoted himself to another woman, Mrs. Edith Dalton, by name. Lowell has made a pretense of supporting his wife, but he has been driven to get along chiefly by running into debt by borrowing money on notes. Finally, on the day that Alice, one of the daughters, is to be married, Mrs. Dalton learns that the young son of her husband and Mrs. Dalton has been killed and her young son, a woman her husband has neglected her for, decides the wife that she will divorce him that they may marry. Mrs. Dalton claims on Louise, when she tells her of the determination, and the curtain falls upon the act, which Paul, the son, has set himself the task of paying off the debts they have incurred. There is little to Mr. Davenport's effort. It is poorly constructed, and while it may lay claim to the novelty of one woman giving up her good-looking husband to marry a poor fellow, his mistress, it possesses nothing else to hold the attention of an audience. The company did good work. Zella Sears, as Miss Donovan, a dressmaker, was capital, and the character of a decided type. Amelia Gardner, as Louise, was very sympathetic. Mrs. Lowell, and J. Harry Benrimo was the selfish husband to the life. The cast in full: Frederick Lowell, J. Harry Benrimo; Louise Lowell, Amelia Gardner; Alice Lowell, Mabel Moore; Evelyn Lowell, Pamela Gayther; Paul Lowell, A. Hyton; Allen; Mrs. Edith Dalton, Gertrude Dallas; Miss Donovan, Zella Sears. The second week begins 24. "The Cub" is announced for Nov. 3.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.)—"The Girl in the Red Velvet Gown," a play in four acts, by Butler Davenport. The programmes style it a comedy, but it does not rightly belong to this classification. It is a story of a woman's husband who has not lived with her for twenty years, during which time he has devoted himself to another woman, Mrs. Edith Dalton, by name. Lowell has made a pretense of supporting his wife, but he has been driven to get along chiefly by running into debt by borrowing money on notes. Finally, on the day that Alice, one of the daughters, is to be married, Mrs. Dalton learns that the young son of her husband and Mrs. Dalton has been killed and her young son, a woman her husband has neglected her for, decides the wife that she will divorce him that they may marry. Mrs. Dalton claims on Louise, when she tells her of the determination, and the curtain falls upon the act, which Paul, the son, has set himself the task of paying off the debts they have incurred. There is little to Mr. Davenport's effort. It is poorly constructed, and while it may lay claim to the novelty of one woman giving up her good-looking husband to marry a poor fellow, his mistress, it possesses nothing else to hold the attention of an audience. The company did good work. Zella Sears, as Miss Donovan, a dressmaker, was capital, and the character of a decided type. Amelia Gardner, as Louise, was very sympathetic. Mrs. Lowell, and J. Harry Benrimo was the selfish husband to the life. The cast in full: Frederick Lowell, J. Harry Benrimo; Louise Lowell, Amelia Gardner; Alice Lowell, Mabel Moore; Evelyn Lowell, Pamela Gayther; Paul Lowell, A. Hyton; Allen; Mrs. Edith Dalton, Gertrude Dallas; Miss Donovan, Zella Sears. The second week begins 24. "The Cub" is announced for Nov. 3.

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Madison Square Theatre (Fifty-eighth Street).—Moving pictures and vaudeville are still here, pleasing good patronage.

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Globe Theatre (Chas. Dillingham, mgr.)—"The Girl in the Train" began, Oct. 24, its fourth week. Florence Doyle, as Phoebe Snow, the girl of spotless white, joined the cast 24.

Academy of Music (Wm. Fox, mgr.)—The stock company is presenting *Charley's Aunt* week of Oct. 24.

Grand Opera House (Jack Welch, mgr.)—"The Rensselaers" is the attraction for the current week.

Plaza Theatre (Ted D. Marks, mgr.)—"The Vale Stock Co., In The Road to Yesterday," began, Oct. 24.

Lincoln Square Theatre (Chas. Ferguson, mgr.)—Vaudeville, changed twice a week, and new run moving pictures, are attracting large audiences.

West End (J. K. Cookson, mgr.)—Eddie Fox, in "Up and Down Broadway," is here for week of Oct. 24. Next week, "The Merry Widow."

Alhambra (Percy G. Williams, mgr.)—Bill for this week: Gus Edwards' Song Revue, White and Stuart, Lil Hawthorne, Primrose Four, the Tessons, Cook and Stevens, Sebastian Merrill Co., and Royal Coltrinis.

Loew's Seventh Avenue—Since the

Garden Theatre (M. T. Middleton, mgr.)—Al. H. Woods is now the licensee and directing head of this house, and under his watchful eye the theatre has again entered the list as a bidder for metropolitan patronage, re-opening on Monday, Oct. 24, with *The Rosary*, a four act play, by Edward E. Rose, which has received its first local performance.

The Garden is now a popular priced theatre, and although the opening night audience was slim, Mr. Woods may lure the hitherto reluctant public to the house when they realize that they can see good plays at very cheap prices. *The Rosary* has had considerable success on the road, under the skillful guidance of Rowland & Clifford, but the piece is scarcely well enough equipped to enjoy a run in New York. The house has drawn some of its best characters well, and has started out promisingly, but toward the end of the second act the story crumbles into a heap when the husband becomes insanely jealous simply because his wife leaves their room to go down to his study, and he thinks "he has seen a man" there. In the next act the fool husband casts his wife off because she cannot explain that midnight visit to his study, and there is the general mischief to pay. Mr. Rose is not logical, nor is he even plausible. A child could see the glaring defects in the play, yet the author remains blind to them. The managers have spared no expense in staging the piece, the outdoor sets in particular being dreams of beauty. Mr. Rose's comedy is very good, and his character drawing makes the performance interesting, in spite of the wabbling plot. *The Rosary* of the play is a chapel that the rich Bruce Nelson gives to Father Kelly, and after Bruce loses his money through the scheming of Kenward Wright, and casts off his wife like a fulfilled idiot, Father Kelly reunites the couple in the end, and exposes the rascal Wright. Harrington Reynolds was in appearance and bearing an ideal priest, but his acting was at times much too melodramatic, a fault that was all the author's, evidently, for in the quieter moments he was excellent. He worked under a severe handicap. Jessie Arnold, who played the dual role of the wife and her twin sister, was rapid in her changes and commendable in her work. She looked very pretty as the wife, and played with sincerity and emotional force. Ramsey Wallace was mainly convincing during the earlier scenes, and even in the parts where he was forced to appear ridiculous he still held the sympathy. Billy Champ made a downright hit as "Skeeters," an ex-crook and prize-fighter who has reformed, and who loves a girl who never leaves his side, and who is good to him. He made them all count. Eleanor Relia was the girl he made love to, and her "frozen face" was nobly maintained. She also scored a hit. Edgar Murray Jr. and Lott Burnett, who acted on a minor love affair well. The cast: Rev. Brian Kelly, Harrington Reynolds; Bruce Wilton, Ramsey Wallace; Kenward Wright, J. M. Clayton; Charles Harrow, Edgar Murray Jr.; Alice Martin, Billy Champ; Vera Wilton, and Alice Marsh; Jessie Arnold; Kathleen O'Connor, Lois Burnett; Lesura Watkins, Eleanor Relia.

Circle Theatre (Hollis E. Cooley, mgr.)—Louis Mann and his clever company, in his latest play, *The Cheat*, opened the new success he made at another city house. The cast: Godfried Plittersdorf, Mr. Mann; Leokadia, Mathilde Cottrell; Billy Plittersdorf, Parke Patton; Clementine Deagon, Jessie Carter; "Jack" Deagon, Edward Horton; Aurelia, Marie Howe; Willie, Charles Halton; Henry Hammerly, Rowlin Holden; Sandory, Harold La Costa; Shine, John E. Kelly; Joseph, Sterling H. Cheselind; Frieda Holloway, Emily Ann Wellman. Next attraction, "Keeping Up Appearances."

Olympic Theatre (Maury Kraus, mgr.)—*The Marathon Girls*, with a good programme, is the attraction here this week, with Parisian Widows to follow.

Miner's Theatre (Edwin D. Miner, mgr.)—"The New Century Girls," with a finely arranged programme, are here this week, with Tiger Lilies to follow.

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Academy of Music (Wm. Fox, mgr.)—The stock company is presenting *Charley's Aunt* week of Oct. 24.

Grand Opera House (Jack Welch, mgr.)—"The Rensselaers" is the attraction for the current week.

Plaza Theatre (Ted D. Marks, mgr.)—"The Vale Stock Co., In The Road to Yesterday," began, Oct. 24.

Lincoln Square Theatre (Chas. Ferguson, mgr.)—Vaudeville, changed twice a week, and new run moving pictures, are attracting large audiences.

West End (J. K. Cookson, mgr.)—Eddie Fox, in "Up and Down Broadway," is here for week of Oct. 24. Next week, "The Merry Widow."

Alhambra (Percy G. Williams, mgr.)—Bill for this week: Gus Edwards' Song Revue, White and Stuart, Lil Hawthorne, Primrose Four, the Tessons, Cook and Stevens, Sebastian Merrill Co., and Royal

This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.

AGNES SCOTT AND HENRY KEANE, Fifth Avenue.

BROADWAY PLAYERS, in "Nerve," Fifth Avenue.

MACK AND WILLIAMS, Fifth Avenue.

JACK HENDERSON AND COMPANY, Fifth Avenue.

MATTHEWSON AND MEYERS, Victoria.

BURR MCINTOSH, in "Out Yonder," Colonial.

ZERTHO'S CANINES, Colonial.

JOHN ALK, American.

JOHN LAWSON, in "The Open Door," American.

WILLIAM'S AIRSHIP CREW, American.

"THE GOVERNOR'S SON," Bronx.

HEMLE BAKER, Bronx.

BERT LAURENCE, Novelty.

THE GEMS, Greenpoint.

NEW PRODUCTIONS FOR NELSON WILLIAMS' ATTRACTIONS.

Several new productions will be put into rehearsal immediately by the Nelson Williams attractions, to fill long time contracts over the Central States and Sun circuit.

"The Rajah of Bong," "The College Girls," "The Ramboodles," "Topsy Turvy Flats" and "The Bachelor and the Baby" have broken house records at nearly every house booked, and in a majority of places have played returns to increased business.

These companies have played continuously over the Sun, Central States and Polak vaudeville circuits since February, and are booked ahead for a year to come. The new productions include: "Over the Ocean," "The Merry Chauffeur," the Williams Stock company (presenting a repertoire of six tabloid comedies and dramas), and "The Sawdust Queen," a new idea musical novelty.

PAUL PHILIP RECOVERING.

Paul Philip, who had to undergo an operation at the Mount Sinai Hospital, New York, on Oct. 7, and who is still confined to his bed, will leave the hospital in a few days, when he will take full charge of the offices of the Adolph Philip Co., at the New Amsterdam Theatre, New York, of which he is now the general representative. He will launch Adolph Philip's latest musical comedies, "The Girl's Name is Adele" and "The Woman Who Laughs." Both plays were from the French by Paul Hervey, and music by Jean Briquet, author and composer of "Alma, Where Do You Live?"

"SEVEN DAYS" REACHES FOUR HUNDREDTH PERFORMANCE.

"Seven Days" was given for the four hundredth time Friday evening, Oct. 24, at the Astor Theatre, New York. The last performance of the play in New York City was given Saturday, 22.

When the members of the cast, only one of whom had not been in the first production, arrived in the dressing rooms, surprise was awaiting them. For every woman was a bunch of flowers and a box of gloves, and for each of the men a smoking set. These were the gifts of Wagonhals & Kemper. The present company will go on the road, opening in Boston this week.

ANOTHER NEW ENGLAND CIRCUIT.

Charles Frohman says he will establish a circuit in New England, with Boston as headquarters. At present his big attractions visit only Springfield and Worcester.

"We are forming a company," he said, "to obtain theaters for our own use over the New England circuit, and meantime we are prepared to play our important attractions in moving picture houses. Directly 'The Speckled Band' is produced, A. L. Levering, resident manager of the Boston Theatre, will visit every city in New England for that purpose."

ACTORS ESCAPE FROM DEATH.

The members of "The Climax" and the "Ninety and Nine" companies, besides a dozen other persons, had a narrow escape from death in a fire which broke out shortly after midnight at the Park House, in Central Square, at Yungster, O., on Oct. 22. Juliet Atkinson, of "The Climax," and Belle Peckham, of "Ninety and Nine," were carried from the hotel by firemen, and Albert Rowland, of "The Climax," was nearly suffocated. The loss to the hotel is about \$10,000.

CRIPPEN FOUND GUILTY OF BELLE ELMORE'S KILLING.

Dr. Hawley H. Crippen was on Oct. 22, in London, England, found guilty of having murdered his wife, known on the stage as Belle Elmore. The case was given to the jury at seventeen minutes after two o'clock. The jury was out but thirty minutes.

Immediately after the jury brought in the verdict Crippen was sentenced to death.

GILMORE & TOMPKINS WIN.

A verdict was given last week by a Supreme Court jury, in favor of Gilmore & Tompkins, lessees of the Academy of Music, New York, against Giuseppe Pansini, who promoted the Italian Grand Opera Company at the Academy two seasons ago. For \$3,825.08, Gilmore & Tompkins sublet the house to the opera company for nine months, but the company sang only two weeks.

MAY ROBSON RETURNS.

May Robson, accompanied by several members of her company, in "The Rejuvenation of Aunt Mary," arrived in New York last week, from London, where she had been playing. To resume her American tour at Bridgeport next Friday night. Later in the season she expects to produce a new play, called "Maw, the Scold," which she tried in London.

SUBWAY DOES NOT AFFECT CRESCENT.

The Crescent Theatre, Brooklyn, N. Y., will not be affected by the new Flatbush Avenue Subway, now under construction. During the demolition of the buildings adjoining the Crescent the patrons of the theatre will be protected by a massive covered way.

HAWKS WITH LIEBER & CO.

Wells Hawks, formerly press agent for Charles Frohman, New York Hippodrome and Grandstand Park, Coney Island, resigned from the dramatic department of The New York World last week to enter the theatrical arena once more. He is now with Lieber & Co. He will take one of their strongest attractions on tour.

COLLIER PRODUCES "THE HUNGARIAN" IN "DO."

"The Hungarians," a new comedy from the pens of Edgar Selwyn and William Collier, was produced at the Savoy Theatre, Atlantic City, N. J., Oct. 24, with the latter as the star. In his support are Helen Collier Garlick, Paula Marr, Thomas Findlay, Stephen Mailey and P. S. Barrett.

MAJESTIC BACKS LEGITIMATE FOLD.

The Majestic Theatre, New York City, which has long been a moving picture and popular priced vaudeville house, will be swung into line again as a legitimate theatre, under the Shubert management. It will resume its legitimate career with "The Blue Bird," on Nov. 5.

MARC KLAU RETURNS.

Marc Klaw, who has been in the West and Northwest securing theatres in behalf of Charles Frohman, Klaw & Erlanger, returned to New York on Oct. 24. He had been gone forty-two days, during which time he traveled nearly 10,000 miles, over a third of which time he spent on sleeping cars. He expressed himself as more than satisfied with his trip.

He said: "I have accomplished absolutely everything I went after. Charles Frohman and Klaw & Erlanger will next season have theatres of their own in Butte, Mont.; Spokane, Wash.; Seattle, Wash.; Portland, Ore.; Victoria, B. C.; Vancouver, B. C.; and Tacoma, Wash. These are the principal points we desired to secure, as the intermediate towns will be more than glad to take the attractions which we book in these cities."

Mr. Klaw expects to spend a little time in New York now until he, Mr. Frohman and Mr. Erlanger can get into conference, which will be followed by a trip on his part through Texas.

PERFORMERS AND HAVANA.

We are in receipt of a communication from Havana, Cuba, which states that all female performers contemplating going to that city to play in vaudeville should always find out the character of the "theatres" in which they expect to appear before they sail or sign contracts.

Our correspondent says: "Recently four women artists were engaged to come to Havana to play an engagement, and when they arrived, and not until then, did they learn of the character of the place. They were compelled to work there, however, until they could get money to get back to the States, and there were no other places open to them. Given a very meagre pay, a percentage on the drinks they had bought for them, and the class of the public they were thrown in contact with was most degrading. Several instances of this kind have occurred during the past few months, and the profession should be placed in possession of the facts. All those receiving propositions to come to this city should make an investigation before they come here if they do not want to be caught with an undesirable contract."

A NEW YORK GIRL'S LONELY DEATH.

J. S. Griffith writes from on board the R. M. S. Zealandia, at Suva, Fiji Islands: "When the Royal Mail Steamer Zealandia arrived at the port of Suva, capital city of the Fiji Islands, at 10 o'clock on Monday, Sept. 24, the post's health officer found out patient in the ship's hospital—Kitty Plunkett, known professionally as 'Jolly Trickle, the World's Fastest Girl,' who had taken a chill crossing the line, and her temperature had risen so alarmingly that her removal to the hospital was necessary."

"The heat was excessive, and Miss Plunkett was propped up that she might get the least breath of the almost tepid air which found its way through the open port holes."

"One after another the various members of the theatrical profession (like Miss Plunkett, under contract to Harry Rickards, and proceeding to Australia for the season) came to the door to inquire how she felt, and then sought the shade of the veranda for a few hours the steamer was to remain. Billy Pappe, Jimmy Clabby, Ray Bronson and 'Cyclone' Thompson, also ran up the gangway to the upper deck to exchange a cheery word with Miss Plunkett, who had become a favorite with all on board. But they were giving a boxing exhibition on shore, and they also went away."

"The air grew more oppressive, and a steward found the girl at 10 o'clock, half on, half off the bed, and quite dead."

"Some time passed around the ship and through the little town rapidly, and there was no death of willing hands to perform the last sad rites. But where was the coffin to be procured? None of the ordinary sizes kept in stock would do, as the deceased weighed 682 lbs. But at last an old Canadian was found who agreed to make a coffin, and all through the sultry night his busy hammer was heard, and with the morning light his task was finished. The casket, made of heavy pine wood, was 75 in. long, 3 1/2 wide and two deep, and it took four stalwart Fijians to carry it down to the boat empty. Then there came another difficulty—the door of the hospital was too small, and carpenters had to be called to cut the aperture large enough to let the coffin pass. It was eight o'clock on the 27th, and beneath the burning rays of the tropical sun the little procession started for the two mile tramp to the cemetery. The only hearse in the place was too small, and Fijians in relays of twelve at a time, carried the coffin. It was after nine when the burning ground was reached, and here still another difficulty had to be overcome. The graves are cut out of solid rock, and as it is imperative in such a climate to bury the dead within the twenty-four hours if possible, a certain number of graves are kept always in readiness, but alas, not of the dimensions necessary for the deceased lady. What was to be done? It was not until 10 o'clock that the coffin was lowered into the grave, and the Zealandia was timed to sail at 10 that morning. There was no question of delaying the steamer—it was the Royal Mail. Also there was no question of the little company missing their passage—not one dared to be stranded for a month in the 'Canal Islands'—so the Rev. Finlayson read the burial service and said the usual prayers, and then the mourners had to race for the wharf and the steamer, which left at 10 o'clock. Once more the coffin was carried to the shelter of the Morgue, some quarter of a mile distant. Mr. and Mrs. Millar, members of a vaudeville company touring the Islands, alone 'stood out' until 12 o'clock, when the Fijians decided that the grave was 'sa rawita' (good enough), and the coffin was again brought, and there, between the greenery of the rimmed hills and the usually soft croon of the restless Pacific, heaved a large two foot of soil, the New York girl sleeps her last long sleep far from home and loved ones."

VAUDEVILLE PERFORMERS WED.

John Ingalls, of Jersey City, and his partner, Mamie Reading, formerly of the Reading Sisters, were married in New Bedford, Mass., on Oct. 11. The bride and groom were playing at Hathaway's, in the above city, week of Oct. 10.

After the evening performance a banquet was held at Hiram Haworth's, No. 68 School Street, where most of the theatre people boarded. Among those present were: Russell and Smith, Edith Montrose, Edward Coggeshall, Harry Morrissey, Harold Aldrich, T. R. Baylies, John Hathaway, Frank Cantwell, Blanche and Emma O'Neil (O'Neil Sisters), William Adams, athlete, and Joseph Magee, of Russell & Smith's Minstrel Troupe.

JOE WELCH CLOSES.

"The Land of the Free," the play by Wm. C. De Mille, in which Joe Welch has been starring, will close in Philadelphia, Oct. 29. The play is "At Ellis Island," Welch's vaudeville sketch expanded, and has not been drawing well on the road.

A HIT OVER THE QUIGLEY CIRCUIT.

Josephine Knoll, "The Dainty Girl," is now in her eighth week over the J. J. Quigley circuit. She is booked until Christmas week. The papers through New England speak of her in glowing terms.

MOTION PICTURE NEWS

New Films.

"The Ship's Husband."—Mrs. Knox loves her husband, James Knox, and Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands loved their dear little wives. Mrs. Knox discovers a strange hair upon Mr. Knox's coat, placed there by a practical joker, and a telegram to the effect that her husband is to sail with the "Charmer" at ten, and that he need not meet her husband, Jones. She proceeds to inform Mr. Jones that her wife has eloped with her husband. This sets Jones in a whirl, and he at once hires a tug with Mrs. Knox at his heels. They sail away to capture the villain Knox and his supposed unfaithful wife. But Mrs. Knox has all transpired. Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife, Mrs. Knox, and so mistakes the plot upon mistakes until the four curious people arrive at the shipping office and the mystery is all cleared up. "The Charmer" is the name of the boat that Knox sailed away on, and the husband is none other than Mr. Jones himself.

"The Adoption."—Martin, a widower, leaves his son in charge of some Indians, but when he falls to return the Indians turn the boy over to Sandy Ferguson, who happened along and offered to adopt the child. Martin returns and, after a long talk, finally takes his boy away, leaving Ferguson alone and sad. Sandy finally strikes up a bargain and buys the boy, whom Martin was abusing. Martin is shot and killed in a row, and the mine which Ferguson paid for the Indians reverts to the son, and the two start out life anew.

"Riders of the Plains."—The Royal Northwest Mounted Police of Canada are shown, and the entire story deals with horse stealing by the Indians. The mounted police are shown on post duty discovering the facts, reporting at Calgary headquarters, and then a detachment goes out to bring forth the guilty Redmen.

"The Scoundrel of America."—This film, which was taken at Lake George, shows scenes of unusual beauty. The camp of boys going through their occupations and recreations of the day, playing, taking their morning dip, saluting the flag, the morning count, various sports and feats of woodcraft are depicted.

"The Little Station Agent," a railroad story of the Canadian Rockies, introduces a girl station agent, who averts a terrible wreck and wins a husband. "Trip Over the Mountains in Canada" offers a beautiful scenic picture through the Canadian Rockies. The camera has done its work well, and painted in black and white upon the canvas the grandeur and beauty of the world old Rockies.

"The Lassie's Birthday" is another of those fresh, buoyant, delightful light comedies for which the Edison Company has lately become noted. The scenes take place in a commodious house of a summer home, and show the birthday morning of a charming lass. The whole picture is full of sunshine, laughter, youth, life and love.

"The Key of Life," a story of re-incarnation, is the latest from the studio. The film is the principal role, and is a distinct departure from any of the preceding stories in which she has been cast. It opens in the land of mystery, India, and suddenly transfers its scene of action to New York City. The story is full of interest, and is delightfully and artistically played by Miss Moria and the supporting cast.

"Into the Jaws of Death" tells a story of a woman who rescues the girl he loves in a fire. She has saved another against her will, but the husband is killed in the flames and the woman gets the woman of his choice.

Pathé.

"Another's Ghost."—Tony secures a position with a circus through his cleverness as an impersonator, and when the circus owner is poisoned and robbed, Tony disguised as the dead man, makes the murderer confess, and wins the girl he loves.

"Hagenbeck's Menagerie."—A few of the most important sections of this world famed collection of animals is given. The animals are mostly lodged in quarters cunningly contrived. Many other scenes are shown, and the film is appreciated by both classes—those who can automobiles and those who don't. They will all laugh and scream when they see it. The plot is so new, so fresh, so untouched, and so full of devotion, that it is almost a mistake to even hint at the absurdly funny scenes the picture depicts.

"Belgium, Belgium."—Quintal old Belgium is one of the dead cities of Belgium, and after the canal, the medieval aspect of the town is its most striking feature. Interesting specimens of Flemish architecture of the middle ages are to be met with at every turn. The canals, which both surround and intersect the town, are always picturesque and interesting. Many other scenes are also shown.

"Max in the Alps."—Max has fallen in love with a pretty widow staying in the Alpine district. The widow is not at all certain that her light-hearted admirer will not soon turn to other loves. She proposes, therefore, as a test of his devotion, that he shall gather her a sprig of edelweiss, that rare flower that is only to be found on the tops of the mountains. Max starts out to execute his mission, and his experiences are laughable. Finally he has a sprig of the flower and lays it at the widow's feet.

"Buffalo Fight."—A colored scenic film, depicting one of those novel events that occur in almost unknown corners of this vast world. "The Indian and the Maid."—Ruth and Jack are still in their teens, and Ruth goes West to live on her uncle's ranch, where she meets an Indian, Swiftfoot, who admires the girl and does her many favors. For this her uncle has Swiftfoot educated. She meets him in the East four years later, now as Jack's girl. The Indian, seeing he has no chance to win the girl's love, returns to his people, who refuse to welcome him. Downhearted, he plunges to his death in a stream from which he once rescued Ruth.

Lubin.

"Edith's Avoidance."—Edith was fat and when she read that fat was fatal to love, started to train down. This was kept up until the doctor was called in, when Edith again took to eating.

"False Love and True."—Disgusted by attempts to win her fortune, rather than her heart, a young heiress seeks employment and lodges in a cheap boarding house, where she meets a young mechanic, who woos and wins the girl. The groom is greatly taken back when the bride leads him into her home, having had no idea of her wealth, and happiness results.

"Riders in the Rockies."—Dick Sterling, a young miner, saves Red Fox, an Indian, from an attack by a trio of Mexicans, for which he earns the Indians' gratitude and the Mexicans' hatred. They plan to rob Dick while he is working a mine, but Sally, his sweetheart, and the Indian warn the town and the trio are caught. A wedding.

with Dick and Sally as the happy pair, occurs as a fitting termination to the day's adventures.

Releases.

LUBIN—Oct. 24: "Romance in the Rockies," drama, 890ft. Oct. 27: "False Love and True," drama, 600ft.; "Edith's Avoidance," comedy, 315ft.

VITAPHONE—Oct. 25: "Jean Goes Foraging," comedy, 994ft. Oct. 26: "The Telephone," drama, 665ft. Nov. 1: "A Double Elopement," comedy, 990ft. Nov. 4: "The Children's Revolt," comedy, 990ft. Nov. 7: "In the Mountains of Kentucky," drama, 978ft. Nov. 8: "A Tale of a Hat," comedy, 954ft. Nov. 11: "The Nine of Diamonds," drama, 990ft. Nov. 12: "Jean Goes Fishing," comedy, 988ft. Nov. 15: "Drumstick's Thanksgiving," 998ft.

EDISON—Oct. 21: "A Wedding Trip from Montreal, Through Canada to Hong Kong," 1,000ft. Oct. 25: "His Breach of Discipline," drama, 1,000ft. Oct. 28: "The Sales Guide," scenic drama, 990ft.

PATHÉ—Oct. 24: "Another's Ghost," drama, 748ft.; "Hagenbeck's Menagerie," educational, 203ft. Oct. 26: "Motor Flend," American, comedy, 610ft.; "Bruges, Belgium," scenic, 370ft. Oct. 28: "Max in the Alps," comedy, 610ft.; "Buffalo Fight," colored, topical, 353ft. Oct. 29: "The Indian and the Maid," American, drama, 995ft.

SPLICE—Oct. 24: "The Ghost of the Oven," comedy, 885ft. Oct. 26: "You Skeleton," comedy, 860ft. Oct. 28: "Blasted Hope," 1,000ft. Oct. 31: "Settled Out of Court," drama, 1,000ft. Nov. 3: "The Early Settlers," drama, 1,000ft. Nov. 7: "The Lady Barbers and the Bachelor," comedy, 1,000ft. Nov. 10: "The Vampire," drama, 1,000ft.

BIOGRAPH—Oct. 24: "Message of the Violin," drama, 967ft. Oct. 27: "Passing of a Grouch," comedy, 537ft.; "The Proposal," comedy, 466ft.

ESS NAY—Oct. 26: "The Strongest Tie," drama, 985ft.; "Indian Pete's Gratitude," drama, 975ft.

GAYMONT—Oct. 25: "The First Gray Hair," drama, 654ft.; "The Amazon," comedy, 348ft. Oct. 29: "The Life of Mollere," drama, 990ft.

URBAN-ELIPSE—Oct. 26: "The Silent Ring," drama, 888ft.; "In the Speed-wald," scenic, 132ft.

MELIÉS—Oct. 27: "Under the Stars and Bars," drama, 970ft.; "The White Hen," comedy, 970ft.

Edison Notes.

Beginning Nov. 1, three full reels will be released from the Edison studio weekly, instead of two as heretofore. Their release hereafter will be Tuesdays, Wednesdays and Fridays. In announcing the new schedule in their Kinetograph, the Edison people gratefully acknowledge the courtesy of the Esanay Company, who have fully accommodated them by moving their Wednesday release one day forward, which obviated the necessity of a change in the present Edison release days and also made possible the arrangement of a uniform schedule of four daily releases of the Combined Edison and Esanay films. The Edison people plead guilty to a pardonable pride over the fact that the increasing demand for their films has compelled them to add this new release. They consider it, as well they may, the logical up-to-date and systematic method of making efforts for the past two years particularly, to uplift the standard of the art by improving the character of their own films. They are encouraged, they say, to go on to bigger and better things, and to such are acquainted with the calibre of the men who direct the management of the big studio in the Bronx, this statement will not appear an idle boast. More than to any other man connected with the Edison Company, credit for the wonderful strides made in their films is due to their capable manager of negative productions, Horace G. Pimpton. It is now something like two years since he was appointed to the position, and it is a matter of common knowledge with men versed in motion picture affairs generally, that the improvement made in all departments of the Edison picture was coincident with his assumption of the managerial office. Mr. Pimpton brought comparatively little immediate knowledge of the motion picture business to the position, although his training in other lines of work had given him a keen eye to the artistic and peculiarly qualified him for the work in hand. He did bring to it, however, an all-around familiarity in the future of the art, and a well defined idea of its mission and scope. He foresaw that the motion picture, to acquire sound, lasting prestige in the amusement world, would have to rise above the "blood and thunder" drama and the "sensation" comedy, and develop along lines that would place it upon an assured pedestal in the dramatic art, and command it to the favor of thinking men and women. The same fact had long been recognized by many others directly and indirectly connected with the business, but it remained for Mr. Pimpton to take the initiative in the work of reformation and set an example to the other manufacturers—which he proceeded to do in a characteristic systematic manner.

Five New Moving Picture Houses in Philadelphia.

Five vaudeville and moving picture houses continue to be in demand was indicated last week in Philadelphia, when the announcement was made that work is to be started on five more such buildings. These will consist of one to cost \$15,000, at 1420 Point Breeze Avenue, for Joseph F. McCartney; at 1227-29 N. 7th Street, for Joseph Patton; at 120-31 33rd Christian Street, for Tony J. Carola, and in the Torresdale Avenue, near Howell Street, Willsborough, a suburb of the city, for Chris Grege. The Calvary Baptist Church, at the corner of Seventh and Mercy Streets, has also been bought by Joseph Katz, who will spend \$10,000 in remodeling it into a moving picture house. There is not an important street in any section of this city that does not contain a vaudeville and picture house, and all are doing excellent business.

From Police Inspector to Manager.

Ex-Inspector of Police James Casey, of Cincinnati, has been made manager of John J. Ryan's Century Theatre, Cincinnati, O. This house has deserted vaudeville for motion pictures and ballads. Ex-Inspector Casey recently lost his head during the police investigation in Cincinnati.

Two More Moving Picture Houses for Philadelphia.

Joseph Friedman has begun the erection of a \$15,000 moving picture and vaudeville theatre at the corner of Point Breeze Avenue and Fernon Street, Philadelphia. It will be a one story structure of brick and terra cotta, to measure 55 by 134 feet. The seating capacity will be 900.

John Knoll, has bought the two story property at Nos. 2042-44 Kensington Avenue, which he will demolish, and on the site will be erected a \$20,000 moving picture house, 40 by 105 feet, for the Northwestern Amusement Co. The seating capacity will be 800.

Three Norwood Houses Quit.

When the Plaza Theatre, at Norwood, O., abandoned ten and fifteen cent vaudeville for five cent picture shows, the doom of three of the smaller houses was sounded. The Minette has followed the Pike and Bijou and quit the field, leaving the Plaza and Nemo as the sole survivors in the Gem of the Highlands.

Summer Parks and Fairs

Steeplechase Declares Ten Per Cent. Dividend.

Steeplechase Park, Coney Island, N. Y., of which George C. Tilyon is president, has declared a dividend of ten per cent. on the season's earnings. Mr. Tilyon, in his annual report, says the season was the most profitable in the history of the amusement resort, despite the fact that continuous rains in the early part of the year proved a severe strain. The equipment has been greatly enlarged, and there were other big liabilities, but despite this, the dividend is as large as it was last year. In 1908 the dividend was eight per cent. Mr. Tilyon promises many new attractions for next season.

Early Park News.

Glaes & McQuillan, owners and operators of Lake Minnetonka Park, Pueblo, Colo., have just placed with home capitalists twenty-five one-thousand six per cent. bonds at par, and the entire sum realized, augmented with an additional \$5,000, making a grand total of \$50,000, will be put into betterments for the coming summer season.

The bustling Western city takes great pride in its "mountain seaside" resort, and the bond issue was over-subscribed several times.

SAN FRANCISCO

Special dispatch to THE NEW YORK CLIPPER.

COLUMBIA.—Second and last week of "Three Twins."

SAVOY.—Second and last week of "Viva Van in the White Slier."

TRUSSARD.—"Our New Minister."

GABRIEL.—On 24, commencement of special season of Max Dill and company, with Louise Leib as leading woman, in musical farce comedy, for sixteen weeks, the opening being "The White Hen."

NEW ALCAZAR.—"A Wireless."

ORPHEUM.—Week of 25: Augusta Glaze, Willard Simms and company, Spliced Bells, and company, Thurber and Madison, La Tortajada, Joan P. Wade and company, Paul Quinn and Joe Mitchell, Flying Martins, Kneadrome.

CRUISES.—On 29, return engagement of Arizona Joe and cow punchers, Four Eagles, Walter Hale, Wm. H. Abram and Agnes John, Tom Fletcher Duo, Biograph.

WYOMING.—Week of 16: "Aeroplane Girl."

HUGHES Musical Trio, Doris Lido, L. Wolfe Gilbert, Lester and Moore, Leroy and Harvey, Cora Simpson, Wigwagcomposers.

NATIONAL.—Week of 16: Daniel J. Sullivan and company, Franklin Ardell and company, Emma Dean, La Heile Meeker, Prizak and Blanchard, the Vagges, Kate Fornell, Natioscos.

AMERICAN.—Week of 16: The Egyptian Dancing Mystery, Bailey and Bailey, Zeevi Bros., James Post and his Musical Comedy Co., motion pictures.

NOTES.—At the Market Street Theatre, week commencing 16: Jim Polk, Bert and Violet Stroud, Odell and Hart, and moving pictures. For week commencing 18, at the Portland Van Post, Clements and W. G. Pascel, Four Musical Moarths, Hamilton and Dean, O'Dell Whiting, Calisto and Curtis, Goodhart and Snow, Portolarettes.

KATHRYN OSTERMAN'S NEW ACT.

"The Weight in Gold," a new act by Fred V. Greene Jr. and Bertam Leary, under the management of Joseph Hart, was given its first presentation Monday, Oct. 24, at Young's Pier Theatre, Atlantic City, N. J., and scored a laughing success.

The new sketch, besides having the unusual merit of novelty, is filled with bright lines and clever situations, and is a most admirable vehicle for Kathryn Osterman's return to vaudeville. Miss Osterman made the most of her many opportunities, and her performance was a triumph. She received capable support from Roland Sargent, Chas. Worthington and George H. Ricketts.

SETTLE STRIKE IN SMALL VAUDEVILLE AND PICTURE HOUSES.

A settlement of the lockout and strike of the vaudeville actors in eleven moving picture shows in New York, who give vaudeville while the unions are being changed, was reached at 5 A. M. on Oct. 22, after conferences between committees of both sides beginning at 1 A. M.

The performers belong to the Moving Picture Vaudeville Actors' Union, and are about equally divided between men and women. By this settlement union wages and conditions are to prevail.

MAY IRWIN IN NEW PLAY.

May Irwin, under the management of Libber & Co., presented, for the first time on any stage, "Getting a Polish," a comedy by Borah Tackington and Harry Leon Wilson, at the Cullinwood Opera House, Poughkeepsie, N. Y., Oct. 24.

BUMPED UP A LITTLE BIT SIGNS.

A shaming comedian, who calls himself by the name of Bumped Up a Little Bit, has just signed contracts to open in Chicago Oct. 24, for six weeks, on the Frank Q. Doyle circuit.

OCTOBER

FILM OFFERINGS

In our October list of films for sale we offer you some rare bargains. All films are in good running condition and the prices are made low to get your order. Send for list at once and get first choice.

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PROF. OTTO HORNEMANN presented an entirely new magic act at Koenig's Third Avenue Theatre, last week, which was received with merited applause. The production of a duck from an empty pail, and the change of several rats into pigeons, that were thrown among the audience, were especially good; also an original flag production, which Hornemann deserves credit for bringing out something quite new in the magic line.

FREDERICK THE GREAT and his company of vaudeville performers presented two and one-half hours of myth, magic and mystery, at the Coliseum, Phoenix, Ariz.

P. W. Whites from Philadelphia that he remembers having seen the sucker box performed about twenty years ago, in San Francisco, by a ventriloquist and magician, but cannot give his name or the exact date. Perhaps some readers of this column will come to the rescue.

MOORE presented his trunk mystery at Keith's Fourteenth Street Theatre.

HENRY CLIVE, assisted by Mal Sturgis, was once more at Keith's Fifth Avenue Theatre, and made good.

HARRY BOUTON and COMPANY, straight and crooked magic, are at New Rochelle.

MAGICIANS will be pleased to learn that the long promised book of Henry Hutton and Adrian Plate, has been published at last, as was to be expected from the two veterans of magic art, the book is replete with valuable information. Thurston and Rouders, however, will not like it to see some of their illusions exposed. The book is entitled "The Magician's Tricks—How They Are Done."

VIOLET DALE APPEARS IN "A MESSAGE FROM RENO."

At the Collingwood Opera House, Poughkeepsie, N. Y., last Saturday, Oct. 22, H. M. Horkheimer presented, for the first time on any stage, the new comedy, entitled "A Message from Reno," in which Violet Dale is the star. The play, which was written by Mark Swann and Charles Barnard, is described as a very amusing piece. It is said to contain many complications and funny situations.

Miss Dale appeared to advantage in her new role, and was the leading spirit in the play. Mr. Horkheimer has given the comedy a lavish mounting, providing a fine scenic production and a competent cast. Individual successes were scored by Osborne Scarle, as the young lover; Miles McCarthy, as the husband; Gladys Claire, as Phyllis; Florence St. Leonard, as Mrs. Hardy-Blyton; and Josephine Dougherty in a child's part.

T. D. FRAWLEY A BANKRUPT.

Timothy D. Frawley, the actor and Western theatrical manager, filed a voluntary petition in bankruptcy on Oct. 22, in which his liabilities are placed at \$16,186. Among the creditors are: James C. Wilson, \$2,500, for money loaned the partnership of Nell & Frawley in 1903; William Gillette, \$1,000, royalty on "Secret Service"; and James O'Neill, \$400 for money loaned in 1906 at Mineapolis.

As assets Mr. Frawley has half interest in plays and sketches called "Idols" and "Vibration," by Charles Eugene Banks; and "No Man's Land," "According to the Code" and "In the Days of Knights," by Harry D. Cottrell.

DAVE REED SHOT.

David Reed, once well known in minstrel circles, was shot on the afternoon of Oct. 24 in the right leg by a John Murray, of New York. At the hospital it was said that the leg would probably have to be amputated. Reed was manager of a saloon at South Fourth and Havemeyer streets, Brooklyn, and is fifty-nine years of age. The attack was made while Reed was favoring his assailant.

WEEDON GROSSMITH RETURNS.

Weedon Grossmith, the English comedian, with his London company, headed by Charlotte Granville, made his reappearance in the United States at Washington, D. C., Oct. 24, under the joint management of the Shuberts and Daniel V. Arthur. His play is "R. C. Carton's farce, 'Mr. Freddy and the Countess,'" which had a run of two years in London at the Criterion.

HOWARD IN WASHINGTON, RESUMES BUSINESS.

The Howard, Washington, D. C., started up again on Monday, Oct. 24, with the new musical comedy, "My Friend from Dixie," and after all the care and preparation selecting the company and the heavy expense necessary to bring the comedy to the stage, it remains entirely with the citizens to support this house.

This is the only house of its kind in Washington.

"MOTHER" LYNCH COMES TO NEW YORK.

The Union Central Hotel, Brooklyn, Mass., well known to professionals, closed its doors on Oct. 22, when Mrs. C. F. Lynch, the proprietress ("Mother" Lynch), surrendered possession. She is to move to New York, where she is to conduct a theatrical hotel at Nos. 270 and 272 West Thirty-ninth Street.

GO-WON-GO MOHAWK RESTING.

Go-Won-Go Mohawk, the famous Indian actress, and her manager, C. W. Charles, called at The Clipper office on Oct. 24. They will in all probability rest for this season, as Go-Won-Go Mohawk's vocal chords are bothering her, as the result of an attack of the grip. The success of their tours of England is well known.

WOODS AND STERLING JOIN HANDS.

Ralph Woods and Ford Sterling have formed a partnership, and will shortly enter vaudeville with a sketch, called "The Nabobs of Nonsense," from the pen of Frank Thomas. Mr. Sterling will be seen as a German, while Mr. Woods will do the "straight" stuff.

YIDDISH PLAYERS AT CITY.

Beginning Oct. 23, David Kessler, a Yiddish actor, will appear at the City Theatre, New York, every Sunday afternoon and evening. Mr. Kessler will be supported by his company of Yiddish players. "The Wedding Day" was given last Sunday.

BESSIE CLAYTON MAKES HIT IN PARIS.

A cable from Paris, France, under date of Oct. 22, states that Bessie Clayton, the dancer, as the star at the Olympia, the spectacular music hall there, in its annual revue, scored an emphatic success in three dances.

DALLAS WELFORD FOR "MADAME SHERRY."

Dallas Welford has been engaged to play in the "Madame Sherry" company now being organized for outlying cities, the role played in New York by R. C. Herz.

FERDINAND GRAHAME CO. CLOSING IN RICHMOND, IND.

The long engagement of the Ferdinand Grahame Repertory Co. closed in Richmond, Ind., Oct. 22. It has been very successful.

BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

WATSON'S BEEF TRUST (Western).

Casino, Brooklyn, N. Y., Oct. 17.

Billy Watson and his few tons of humanity shook up the Casino stage last week, and this week William, the original, is sojourning at the Empire, and entertaining in his usual style. The opening is "Levi in Japan," with Billy as Levi, but this one is slow. The fault may lie in the fact that the Casino says nix on the rough stuff, but this drawback is evened up by the beauty of the opening. William has one of the prettiest scenes of any of the shows this season, and the chorus of "mermaids" are kept busy changing for the different musical numbers, though there isn't a good singer in the bunch. Billy doesn't need singers, or anybody else for that matter, as the people want Watson, and when William makes a "Pati," if he ever does, burlesque will lose one of its most popular members. Levi lands in Japan, and the queen of the place immediately says it is her for Levi. The Yiddisher gent says to her, "Noodle," he consents to marry the queen. This queen is Ida Walling, and what a terrible looking "map," this bird sports. Levi cannot be blamed for not wanting to "hook up." Lizette Howe was occasionally seen as a French girl, and was the class of the first part in looks. "Levi Do Vere took time enough to sing a song and do a "wiggle dance," which didn't cause much excitement. Margaret Hayes and Pearl Radcliff drifted in from the chorus and sang a song called "Levi Do Vere," and Alice Gilbert did a cowboy number called "Yore Arizona Cowboy Girl." Just shows that Pat Kearney had an effeminate role to take care of, and was responsible for a few laughs. Pat sure looked reckless in a wig and red tie, and was really a reckless person. John West, Tom Mack, Ed. Lalor and Nat Silver formed a quartette of terrible brigands, but Billy W. made all the noise. In the old Crawley was the only act. Crawley does the female impersonation, and opening with a monologue and then singing. He was given a bunch of applause when he tore off the wig and spoke in his natural voice.

The closing burlesque is that bear stunt of Watson's "A Horrible Venus." This is an old standby of Billy's. Most everyone knows it, but all hands are keen for it. In the first scene, Malvern's home, Lizette Howe, as Mary McCarthy, and Watson, as Phillip, have their arguments, and Phillip throws the bread around as yore. This is where Phillip shines. Ida Walling, as Malvern's niece, looked herself in this part, and Tom Mack was seen as Malvern, the boss of the dump. John West blew in for a while, and Dr. Bailey, and Phillip made things very "homelike" for the "do." In the singing line, "My Mexican Maid" listened like the best of the bunch. Alice Gilbert and Margaret Hayes, the singing choruses, warbling this one. Lottie Liscord, another of the true stars, and Laura Glinzerott and Kittle Lucette used "Oh, You Mister Jungle Moon." My, but the trust are busy children! Ed. Lalor parted himself from a ballad called "Make Just This One Dream Come True," and Ed. looked as solemn as the song. Tom Mack's portion was "I'm Going Home," and Lizette Howe's was "Booby Boo Man." Not to be one on the outside Ida Walling came over with "When He Sings That Song My Mother Sang to Me." No, Phillip doesn't sing—he is too busy in other ways. Scene two was a street, and the gang who come to "cop" Malvern's \$500 offered for the best shaped ankle, came forward. Phillip was there to meet them. Among these was Peggy Haddley, who is the toughest looking proposition one would care to meet. Phillip thought so after she whaled him on the back and he got a look at that make-up and the "shiner" she was sporting. Pearl is "there like a duck" in this kind of a part, and made a hit. Jack Weber and Laura Glinzerott eased along as a pair of Swedes, and had Phillip guessing. They were finally passed along and the bawdy Venus strolled along. Alice Gilbert does the Venus part of it, and sure looks good. After she parted Phillip from his dollar, she gets ready, and we wait for the next scene.

This is the "pippin" scene of the show, and it is some sight when the twenty-five entries of the Beef Trust are seen in pink tights. Then the committee starts in to judge. Their favorites are: 10, the Bashful Venus, cops the \$500, much to the joy of Phillip, but we didn't notice Phillip getting his "iron man" back again. Entry 10 is about the class of the bunch, and it is good from where we saw it. Phillip didn't have a vote, so 10 won. Phillip, of course, had to vote, and he chose 24, a big bear, who looked like a couple of Phillips, who says he is keen for the big ones. Then the curtain, and the audience was sent home satisfied. Billy, as sort of a side line, was running different extras every night, and last Tuesday happened to be the greasy pole night. A big pole, greased for further orders, was rigged up, and a small bag, with a live spot enclosed, tied at the top. Then the contestants try to get the meat stick, and all hands had failed, some bright youth started building pyramids. They had some swell time, to the enjoyment of those present, and there was some tall cheering when one of the "desperate six" finally made the bag.

The representatives of the Beef Trust: Ethel Newton, Margaret Hayes, Alice Gilbert, May Irish, Lillian Snow, Mabel Hall, Jack Weber, Laura Glinzerott, Pearl Radcliff, Toney De Vere, Lulu Lester, Maude Hamilton, Marion Lee, Ed. Clarke, Edna Wayne, Fannie White, Fannie Massey, Bobby Martin, Ethel Earl, Maud Barrett, Kittle Lucette, May Morrison, Emma McVey, Elizabeth Kelly, Leona Wayne, Adelle Howe, Fern Hamilton, Hilda Stewart, Lottie Liscord.

Tried to Keep Marriage a Secret, But Best Man Fools Newlyweds.

Alie Reynolds, principal comedian with the Star and Garter Show (Eastern wheel), and Alta L. Phipps, leading woman with the same company, were married Wednesday, Oct. 19, at 12 noon, in the City Hall, New York City, by Alderman James J. Smith, Mr. and Mrs. Sam W. Mitnick, of The Clipper, acted as best man and bridesmaid, respectively. On the same night, after the show, the couple went to Graf & Graf's Restaurant, on Third Avenue to partake of a wedding feast. The bride was escorted by the groom, who was escorted by the best man. The wedding was a very quiet affair, and the couple were married in a very simple manner. The bride wore a white dress, and the groom wore a tuxedo. The wedding was a very quiet affair, and the couple were married in a very simple manner.

Large Ad. Up High.

A one hundred sheet stand, one hundred feet in the air, is one of the features used for advertising by the Gayety Girls during their engagement to that city. Business Manager Harry H. Hedges has sent The Clipper a photo of the Omaha Rubber Co.'s Building, corner Harney and Fifteenth streets, showing the stand in a most conspicuous position.

THE QUEEN OF BOHEMIA (Eastern).

Columbia Theatre, New York.

Check full of good things is Max Spiegel's new and much heralded show, which opened for the first time in New York Monday, Oct. 24. Jean Salisbury is featured in the title role. Besides talent for picking live ones and their pockets, she also displayed a fine form, very handsome gowns, mostly of the clinging kind, and sang several numbers in excellent voice. A bathing suit number, entitled "See Whig, I Wish I Could Swim," and a pretty "Moonlight" song earned her applause from the faces with raptures, but it was Charles A. Mason, the well-known German comedian, and Jack McCabe, in Irish, the two principal comedians, as partners in a brewery, made their entrance into the theatre dressed as white swans. Having formerly been members of the squad, they turn out in the annual parade. Mr. Mason succeeded well with the laughs with his numerous "R-R-R's," and Mr. McCabe was a lively old Irishman, "handy" with the feet when he came to the stage. He sang "Sally Brown in her 'Lovely Joe' song. Crane Wilbur posed as the Shark, an absolute fiend, and lover of the queen. He made up well for the part, and fished the imaginary articles from the faces with raptures, but it was his comic effects. His work stamped him again as the capital character actor. Rose Fox was the wild son of the German brewer, who falls in love with the queen. She jollies him along, promises to marry him, visits the father's home, induces the son to rob the father's safe, but is exposed for her scheming and freely forgiven. A plot somewhat crowded, but serving to hold the interest. George F. Hayes was a tough waiter in the first act, but his work stood out in the second, when he posed as a country sheriff, who came when he got going, and he certainly made them laugh. Sue Stillman looked nice as Katrina, the brewer's daughter, in love with the Shark, and Kittle Ross looked dainty as the queen. Several other comedians, including "Star of My Dream" and "Oh, That Beautiful Rag," which is some range of style. Marjorie Meredith was a lively tall worker on the left, full of kicks and giving her all to the part. She also got a kick and strangled as the dancing vision in "The Absinthe Bird's dream," a nightmare experienced by Mr. Wilbur. Sally Brown, mentioned above, was another jumping Jack, and she couldn't keep still when she was on the stage. Her "Lovely Joe" movements got her her due, while Charles Mason and Miss Meredith indulged in high kicking, and in some low making while seated at the table. Port Jackson, who was a "fellow" of the West, and Currie C. Chase were jolly old college boys and patrons of the Keller. Frank Corbett, as Jimmy, the singing waiter, had several vocal sessions with good effect. Willard Moore was another good thing. He posed as a hand some "Rathskeller," nicely equipped, handsomely paneled, with the chandeliers in unique skull designs. The popping of real champagne corks, and the real bubbles gave an air of class to the entertainment.

The dancing girls graced the scene, attended by four pages in novel white suits.

A lively patter song, "I Don't Know What's the Matter with Me," got the crowd aching in good style. "It's Always When You're in Love," and "Star of My Dream," sung by Frank Corbett, "The Queen of Bohemia" was sung by Miss Salisbury, with several pretty marching and posing variations by her showy subjects. "The Willie Wing's Brigade," by Mason and McCabe, also had a good run. "Lovely Joe" got six or more encores, as mentioned; the Echo Four entertained with an clever a routine as presented by any quartette, varying from even to Italian, Hebrew and other characteristics. The dancing girls, accompanied by piano. Their harmonizing also was of the best. They were made up as college boys, and looked and acted the parts. "The Dream of the Absinthe Bird" was presented in a good light, and was a very successful variation. "Girls, Girls, Girls" showed Rose Fox surrounded by a bevy of them. Several financial transactions, in which the comedians were "done," were among the comedy hits.

The second scene showed the beautiful grounds of the brewer's home, and the entire company is transferred there. Rival speeches by Mason and McCabe given up things. During his speechmaking Mr. Mason disposed of several different sized glasses of beer, ranging from a little toy glass to a quart goblet, and he drank it down like a real German. The falls from the table resulted. "Fame, Fame, Fame" was a comic song by Mason, McCabe and Hayes. Crane Wilbur presented another big hit in his recitation of "The Golden Olden Days," a pathetic poem, and encased with an Italian poem about a little yellow dog. The Deutches Saengerbund showed the quartette in making up next the festive gathering, and by Mr. Mason, they sang German versions of popular songs of the day. Mr. Mason came back alone and gave "Nobody," "Kelly" and "Every Little Bit" in correct translations, with a little local by speeches that caught the German patrons.

Little Sally Brown had another chance in singing "Away Up in the Air," and she sang and danced at the head of the aeroplane girls till she couldn't say "No." The girls, who were commanded the look of Mr. Chase, in correct dress, sang "Those Kissable Eyes" to a bevy of the girls in showy black gowns. "So Was Mine" was a comic song, put over by Mr. Hayes. Several of the verses were of the kind that necessitated quick delivery, and the audience roared. The bathing song, led by Miss Salisbury, with all the girls in black union bathing suits, preceded the working out of the plot and the finish, with "I Don't Know What's the Matter."

Mr. Spiegel and his producers, Crane Wilbur and Jack Mason, can be congratulated on this effort.

A novel picture frame, in the shape of a six foot pin, with the portraits of the company enameled on same, is displayed in front of the house.

The chorus, which is composed of uniformly attractive ladies, includes: Bob White, Babe Dakin, Lou Weston, Madge J. Webb, Grace Sachs, Anna Mottram, Doris Winters, Stella Brown, Marjorie Franks, Ethel Baker, Norma Pollock, Ada Hall, Ruth Blaine, Lee Fox and Mabel Rivers.

The staff: Charles F. Wiegand, manager; Frank E. Brown, business manager; Crane Wilbur, stage director; J. Fred Manny, musical director; Ed. Hurdy, stage carpenter; Arthur White, electrician; Curley Burmaster, master of properties.

More About New Burlesque Wheel.

A wire from Seattle, Wash., under date of Oct. 15, states that David Simon, who is forming the links for a new burlesque wheel, reached the city on the above date, and is now negotiating for a playhouse there. He is putting through a like deal in Tacoma and starting preliminaries at Everett, Wash.

Simon says that the "wheel" will be made up of six-sixty houses, fifty-four of which will be West of Chicago. He goes on to say that the project means the linking together of more than \$200,000,000 worth of playhouses in one of the longest circuits in America.

The proposal is to inaugurate a burlesque circuit on the same basis as that of vaudeville. Plans call for fifty or more companies of not less than forty people in each.

Empire Circuit Refuses Wheeling.

There was some talk of Wheeling, W. Va., going in the Western wheel for the rest of the season at a very large guarantee, but the offer was turned down last week by the Empire circuit people.

It is thought that another show be organized, and there being no open week in Philadelphia, Pa., this was enough on the minds of the owners of shows in that circuit.

New Western Wheel House Assured.

Drawings are being made now for the new Western wheel house in Baltimore, Md., by W. H. McElfick, architect. Plans will be filed with the Building Department in a few weeks. The house is to be on Fayette Street, running through to Garrett Street, with a seating capacity of two thousand, in orchestra, balcony and gallery. This amusement house was made in The Clipper about nine months ago. The house will be ready next season. The Monumental will play vaudeville and pictures.

The Rumor Factory Wrong Again.

The report published in a theatrical publication that Red Van Orton would close with the Sam T. Jack Co. (Western wheel), is without foundation. Tom W. Miner is taking care of the show in Washington, D. C., this week, until Robinson, Pawling and Smith settle their differences. Sam Goldman plays with the show for two weeks only.

Drew Stricken, Takes to Bed.

Will Drew, manager of the Tiger Lilies Co. (Western wheel), was stricken with rheumatism last week while the show was at Miner's Eighth Avenue, New York. His father came in on a tour, and his home in Detroit, Mich. His place will be taken by D. H. Williamson, who will manage the show until Drew recovers.

Philadelphia Doubtful Yet.

Negotiations for the new Western wheel house for Philadelphia have not yet been settled. The chances are that the papers will be signed this week.

Martin Mass Back in the Game.

Martin Mass, the chief executive of Miner's Bronx Theatre, at Third Avenue and One Hundred and Fifty-sixth Street, started his theatrical career in 1878 as an usher in the old London Theatre. By close attention to business he secured a place with the E. E. Rice "Vaudeville" company. This was in 1884. Following a better opening with A. M. Palmer, he left the "Vaudeville" company. Mr. Mass remained with Mr. Palmer until 1890, when he secured a position at Waldorf Astor Theatre, and after a year he was connected with the Shubert Theatre, which stood on what is now the site of Gimble Brothers' store. "Leave Mr. Mass took a half interest with H. C. Miner in the London Theatre. Soon after he retired from active life.

Shortly following the great troupe Theatre disaster in Chicago, Mr. Mass, having a thorough knowledge of chemistry, went into the deepening business. When the project of a Miner playhouse in the Bronx was thought of, he again entered the field, and partly through his efforts a magnificent theatre was erected. Mr. Mass' brother, who is known as W. E. Morse, was for several years connected with A. M. Palmer. Mr. Mass has been manager of productions in which Maude Harris, Charley Thorn and many other prominent people have starred.

The secret of his success is due to the fact that he knows how to give his patrons the best that money can secure.

"Gayety Gossip."

An illustrated four page weekly called "Gayety Gossip," is issued by Manager Denney, of the Gayety, Brooklyn, to the patrons. The house staff is described in it as follows:

Staff: Gayety Theatre, Throop Avenue and Middleton Street, Brooklyn, N. Y.: Hyde & Bohman Amusement Company, owners; Richard Hyde, president; A. H. Ellis, treasurer. "Gayety staff": The Man Who Looks After It All, H. Bernard Denney. The Man Who Sells the Tickets, John J. McLaughlin. The Man Who Sells the Gallery Boys Tickets, Frank Clark. The Man Who Takes Your Ticket, Geo. Douglas. The Gallery Ticket Gatherer, Ed. T. Noonan. The Man Who Keeps Order, Charles McCarthy. The Man Who Guards the Peace, Geo. Flushing. The Bright Boys Who Say You, Chat Lowe, Wm. Lewis, Chas. Thornton, Balcany, Otto Kricheldorf, John Mehlert. The Boss on the Stage, Richard Welch. The Heating and Ventilation, Harry W. McCarthy. The Man Who Runs the Lights, Fred Mitchell. The Man in Charge of Properties, Geo. Underhill. His Competent Assistant, John Ragan. A Quick Scene Shifter, T. J. McMan. The Man Who Rides the Horses, Wm. McCarthy. The Man Who Runs the Stage Doorkeepers, Geo. Hutchinson. Fred Zimmer. Our Harmonious Orchestra: F. J. Phillips, leader; Louis Baer, second violin; Aug. Griebel, viola; Herman Hill, cello; George Harlow, bass; John E. Campbell, flute; Chas. Brown, clarinet; L. J. Mable, corset; Chas. M. Barnes, trombone; Wm. Peann, drums; The Man Who Keeps the Brass Polished, Harry Glassy.

The Ladies Who Keep the House Bright are: Freda McCarthy, Mrs. Glassy, Mrs. Kucher, Mrs. Crowley.

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Being Nursed By Former Wife.

Maurice Jacobs, manager of the Cherry Blossoms, who is ill in Cincinnati, O., at the Burnette House, is being tenderly nursed by Lydia Carlisle. The report is that as soon as Miss Carlisle receives her divorce she will marry Mr. Jacobs.

Gilbert to Meet All Comers.

Joe Gilbert, champion writer-weight wrestler, opened with the Bohemians (Western wheel) as an extra attraction at the Star Theatre, Cleveland, O., this week. He will meet all comers while on tour with the above show.

From the Western to Eastern Wheel.

Marge Hilton, magnetic sourette, closed with the Star Show Girls (Western wheel), and opened Monday, Oct. 24, at the Star and Empire Theatre, Chicago, Ill., with the Dainty Duchess Co. (Eastern wheel) for the rest of the season.

Papers Out West Praise Her.

Rancho Martin, principal woman with the Dackings Co. (Western wheel) is receiving two press notices wherever the show has played in the West, concerning her work in the pantomime and her beautiful wardrobe.

Harcourt Goes West.

Daisy Harcourt, English singing comedienne, will be the extra attraction with Ed. Miner's Americans (Western wheel), at the Polay Theatre, Chicago, Ill., week of Oct. 30. She has certainly drawn some money in the Windy city.

Queens of the Jardin de Paris.

At the Murray Hill Theatre, New York, this company opened 24. Harry Koler and John Fields are the principal comedians. Rose De Mar opened with the company on the same date to play "Sadie Solitaire."

Show Played to Some Money.

The Tiger Lilies Co. (Western wheel), with Daisy Harcourt as extra attraction, played to \$3,800 last week at Miner's Eighth Avenue Theatre, New York City.

Notes.

BOBBY HARRINGTON and MILDRED HARRINGTON, closed 22, with the 8-readers, to go to vaudeville.

MILTON AND COCOONS will go with the Artator Girl Co.

FAIR CO. (Eastern wheel), at the Gayety, Detroit, Mich., for the rest of the season.

LOUIS AND WOOD, Yiddish comedians, joined the Marathon Girls (Eastern wheel) this week at the Olympic, New York, for the rest of the season.

ANNE WELLS, who was found dead in her bed at 811 Broadway, Williamsburg, N. Y., Oct. 22, Police Captain Becker stated that the dead woman was formerly a burlesque actress, but had retired two years ago.

EDDY JACKSON, who is a big hit, is breaking records all along the line. At Detroit they did the best business on record, also at Toronto, with big opposition, including horse racing. The business there was most satisfactory and the show is a big hit.

FRANK HARRISON, who was formerly a partner of Edgar Blakey, and worked under the name of Frank Blakey for six years, wishes us to notify her friends that she is alive and hearty, working under her own name.

RAY CURTIS closed with the Queens of the Jardin de Paris Co. Oct. 22, and has joined Fred Levin's Big Show.

ROSE DE MAR has closed with the Lady Baccara, and joined the Queens of the Jardin de Paris Co. Oct. 24.

MILTON MANNA has resigned from the Ed. F. Irish staff on the Bon Tons, and has returned to New York.

BURLESQUE THEATRES.

CASINO THEATRE BROOKLYN, N. Y.

CHAS. W. DANIELS, Manager. This week—THE HOLLYCKERS.

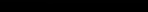
MURRAY HILL THEATRE

42d St. & Lexington Ave., New York. COLUMBIA AMUSEMENT CO., Lessees. This week—Queens of Jardin de Paris.

COLUMBIA THEATRE

B'WAY, 47th STREET, N. Y. This week—QUEEN OF BOHEMIA.

EMPIRE THEATRE TWICE DAILY





That Hackett.

West Forty-fifth Street was the scene of a "terrible" amateur performance Oct. 22, the Friars being the responsible parties, and the Monastery the place. The battleground was well filled with brother Friars, and promptly at 11 p. m. the deck was cleared for action and hostilities commenced. S. R. O. sign was hung out early, and the fans were stretched all around the big room.

The talent was made up of "birds" who had never before graced a stage, and none displayed any great amount of stage fright. Jack Gardner, who was chairman of the contest, had his nerve with him when he arranged the extensive programme, but Jack was very scarce during the thrilling battle for supremacy. Freddie Norcott was very much in evidence during the acts, and Fred can be forgiven for his part of the affair.

The loud scream of the night was a "brutal" boxing bout between D. Morris Jones and Ben Shields. This bout was probably arranged as a try-out between two more "birds" of the white race. Johnson's title still looks good. D. Morris, just to show his great superiority over the Shields entry, "fought" clothed in very little else than a broad smile and an open mouth. The "punishment" he drew long breaths of relief when time was called and it was seen that their membership was not diminished. Loney Haskell did the announcing for the Humphreys.

Another big surprise of the evening was the doubling up of Arthur Klein, the child wonder of the L. B. O., and Mose Gumble, J. H. Remick's huster. The "child phenom" sang songs (homest) and Mose obliged at the piano. About the only thing we will hear will be the debut of a new act, with Mose and Arthur doing the Bernard and Weston stuff.

"Them" Quartette indulged in a few imitations of "long murdering," which is now extensively being carried on by a great many actors. George T. Pusey, James P. Gillroy, John H. O'Neill and Harry A. Palmer were the "singers." There was some noise to this crew, but that's about all. However, we were spared from hearing the city City Four by the non-appearance of Sam H. Harris, due to illness. A vote of thanks is extended to Sam H. Gardner who will not be pleased by this "criticism."

No doubt was made as to the result of the efforts of Shas Heas and John Henry Moore as impersonators. This wasn't a team, but two single turns, both doing the Elsie Janis stunt as if they enjoyed it. (We did.) John Henry imitated Walter Jones, in "1402." Si played no favorites.

Clarence H. Hall with crayon in hand, entertained by sketching some few of the brother members, and was proclaimed the king of chalk. (Ryan Walker and Ruben Goldberg take no notice.)

James P. Gillroy was also there, as was Aaron Kessler and company, both "starring," drawing applause by the bucketful. Frederick E. Goldsmith and Harry Kelly did a black face act, and we are strongly under the impression that they have been "stealing stuff." Why does a chicken cross the road? If you don't believe me ask the young McIntyre and Heath pair.

The bill was sure a "bird," and those assembled had the times of their young and useful lives, laughing at the "future events." We were then informed that "it's all over," in loud tones, and with a few exceptions, all hands adjourned to a more suitable atmosphere to talk it over and compare notes.

The programme was immense and well gotten up, but lack of space won't allow us to print it. The front page was the work of Fritz Ryan Walker, and pictured what might have happened to the talent, but the book was never called for. The next page for Forty-fifth Street is an old fashioned pound party, which will be pulled off Saturday evening, Nov. 5. Each member is required to bring a package containing at least a pound of solid nourishing food with him. Get it right, at least a pound, but, of course, bring a truck load if you want to.

Theatrical Mechanical Assn.

Testimonial Benefit to Attleboro, Mass., Lodge, No. 198.

At the Bates Opera House, Attleboro, Mass., Sunday, Oct. 16, was a red letter day for the T. M. A. in that vicinity. This lodge is still in its infancy, being about two years old, and by that time they have, through their bustling financial secretary, Chas. Knight, mustered in new candidates to the number of about two hundred. Considering the size of the town, this is considered very good work. Mr. Knight has been a very busy person for the past several weeks, making arrangements for the testimonial, which was a success in every way. We are informed by Mr. Mack, the well known advance representative, a charter member of this lodge and at present manager of the Clipper Advertising and Distributing Co., of Boston, that a large number of brothers from Boston and other cities attended in a body. From the Tamm Theatre, Taunton, Mass., including Frank De Lee, manager; Joe Taylor, Mr. and Mrs. Max and Billie Adams. This party party was the occupants of one of the lower boxes, which was decorated with many floral pieces and the national colors. On deck, and full of enthusiasm, were: Brothers H. G. G. Burrows and Walter W. Mack. The theatre, which has a seating capacity of about 1,000, was well filled, and a good sum will be realized. The performers who so kindly volunteered were: Wesley Norris, the well known colored singing comedian. He opened the show and scored a big hit. The Olympia Quartette was also well received. Billy Hall sang "The Girl Behind the Counter," which aroused much interest. Mr. Hall made a fine appearance, and showed his ability all through the act. Miss Brigham was also well received. Paul Butler, a local boy, and a prominent White Hat, in an original monologue, made good, and he was given a rousing reception and several encores. Billy Slack, in selections on several baritone, justly deserved all the applause that came his way. Next came one that brought back recollections of the days of J. W. Kelly, in the person of that clever singing comedian and imitator, Hecaney. He was original, and his closing bit was a recitation on a prize fight. It proved to be the hit of the evening. The remainder of the programme was well received, and those who shared in the appearance of the evening were: Wm. Dick, singing comedian; Don Ramsey and Capronio. A vote of thanks was tendered to the managers of the Bates Opera House for the use of the same. The committee of arrangements were: Chas. Knight, L. F. Telfo, Everett Henry, E. W. Martin and P. Sayth. John Patton, of the Patrons, of "Jerry" from Kerry's fame, and at present the manager of the Attleboro Theatre, sent over Bernard J. Dunn, who acted as director, assisted by Mr. Patton, James Matson, Arthur Appleton, Harold Jenson, Frank Foster, Herbert Conant, John Green, Oscar Forsberg, Wm. Downing, Robert Moore, Earl Peace, Al. Le Clair, Joe J. Nolan, with Florence Odell at the piano, also appeared. The waterword of the T. M. A. is charity, benevolence and self-sacrifice, and to be united fraternally and to give all material and moral aid to its members and to those dependent upon them, and to provide mutual relief through its sub-ordinate lodges in case of sickness and death.

AUDITORIUM THEATRE, Highlands, N. J. Seats 700. Well equipped. Wants good attractions. Good show town, pop. 1500 and 3000 to draw from. H. A. SCULTHORP, Owner and Mgr., Highlands, N. J.

TRAP DRUMMERS WANTED. Send 50c. for highest and best thunder sheet for pit. Good trap and ornament. W. Roff, 127 Franklin St., Elizabeth, N. J.

FOR SALE—Camergraph Moving Picture Machine and Stereopticon combined. Rewinder, Gas burner, one feed with five pictures on and sixty slides. Forty dollars for the outfit; all in trunk. Add. John Gannon, 20 N. Queen St., Lancaster, Pa.

and to unite fraternally all white men of sound health and good moral character who are socially acceptable, and who have been employed in the theatrical profession at least six months, and who are over twenty-one years of age.

T. M. A. to Hold Memorial Service.

The annual memorial service of New York Lodge, No. 1, T. M. A., will be held at the new Masonic Temple, Sixth Avenue and Twenty-third Street, New York City, on Sunday, Nov. 6, at 2 p. m.

This service will be held in compliance with the requirements of the resolution adopted at the eleventh biennial session of the Grand Lodge of the Theatrical Mechanical Association of the United States and Canada, held at St. Louis, Mo., July 8, 1907.

New York Lodge, No. 1, is making extensive arrangements for this annual service, and Arthur C. Moreland will deliver the memorial oration.

Every brother of New York Lodge is requested to be in his seat promptly at 2 p. m. Every brother of New York Lodge is also requested to get in touch with the families of the deceased brothers, and see to it that they are present on this occasion. Special reservations have been made for them.

Cordial and fraternal invitations have been extended to all nearby lodges of the T. M. A. and all organized bodies allied with the theatrical profession. Tickets of admission are not necessary.

The officers of the New York Lodge No. 1 for the current year are: James S. Curtin, president and general manager of the Empire circuit; president; Robert L. Hallin, vice president; Charles T. Shady, past president; James E. Eakins, treasurer; B. F. Forman, recording secretary; T. A. Sheehan, financial secretary; Douglas W. Gordon, assistant secretary; P. Farmer, marshal; J. C. Vermilye, sergeant-at-arms; E. Mulvihill, outer guard, and E. J. O'Mallon, M. Alexander, J. Belsenthal, trustees.

The memorial service committee is as follows: H. A. Greene, chairman; Phil. Kelly, C. C. Shady, J. E. Eakins and C. J. O'Mallon.

RUTH GARNOLD was made an honorary member of the T. M. A., at Greater Lodge, No. 38, on Oct. 25, at Streator, Ill.

RESULTS FOR GRESSITT'S.

J. P. Gressitt writes: "We are pleased to advise THE CLIPPER that the results we have obtained from our ads. in your paper exploiting Joe Gressitt's songs 'In My Lady's Garden' and 'Thou Art All the World to Me' have brought us the most excellent results, having received inquiries from every section of the country, and also foreign inquiries. A number of popular singers have added these songs to their repertory as a direct result of these ads."

"When best wishes for continued success, we are yours very truly, The A. Gressitt Music House, J. P. GRESSITT, Meridian, Miss."

NOTES.

MARIE PURCELL has been engaged as leading woman for "In the Shadow of the Quill," under management of Sam L. Barton.

NOTES FROM LE COMTE & FISHER'S MOREY STOCK CO., Northern.—We have finished our fair dates, and opened our regular season at Charles City, Ia., to a packed house. The S. R. O. sign was up at 7:30 p. m. The host of the company is as follows: Le Comte & Fisher's Morey Stock Co., Northern, with Eva Sargent; Le Comte & Fisher, proprietors; Clyde B. Callicott, manager; Clarence Auskins, agent; Lee Harvey, Geo. S. Morrison, Percy J. Barrett, Earl Hicks, Fred Burr, Fred J. Powers, Eva Sargent, Dora De Voto, Mrs. Eleanor Cartleton and Mrs. Marguerite Callicott.

"THE PURGEMASTER" did a big business in the Back Hills.

"DAN CURRIE" had big business on the Walker circuit, according to J. K. Vetter.

E. L. PACT closed the Summer season of the Wolford Stock Co. on Oct. 8. Miss Wolford is in New York, and will be featured by Mr. Paul in a dramatization of a popular novel, opening in November.

CLAUDE NORMAN has resigned from "The Rosary" to accept the management of a stock company now being organized in Cleveland.

SAM B. CULLEN, comedian, with the Powell & Cohen Co. is the proud father of a baby boy, who arrived Sunday, Oct. 16. Mother and son are doing nicely.

L. D. DARNELL has rejoined the E. P. Hillman Ideal Stock Co.

THE NAME of the Middle States Stock Co. has been changed to that of the Gladys George Stock Co. Miss George is sole proprietor of the company under the new name, as she was under the old name.

organization, our informant states, is in its eleventh week, and since the three changes that have been made, is now one of the best acting companies in repertory. The feature play is "For a Crown," written by Miss George.

WALDOURN and WHITNEY are now playing a stock engagement with their Treadwell-Whitney Stock Company, at Muskegon, Mich., to good business. They carry a carload of scenery.

C. H. ALLEN is requested to communicate with Mrs. Allen, at Rochester, Pa.

HENRY CORTELL, the actor, was married to Verne Buck, also of the theatrical profession, at the Little Church Around the Corner, New York City, after noon of Oct. 18, the Rev. Dr. Lewis officiating.

STELLA GILMORE was called to her home in Cincinnati, O., on account of the serious illness of a younger sister.

OUT OF TOWN NEWS

Little Rock, Ark.—Capital (F. J. Connel, mgr.), "De Jekyl and Mr. Hyde," Oct. 24, by the stock; "The Girl from Rector's," 25, "The Legend" 26-29, by Lorch stock.

KEMPNER'S (A. M. Ybanc, mgr.), "Happy Hooligan" 29, Dustin Farnum 31, "Jed, De Angels" Nov. 1, 2, "The Newlyweds and Their Baby" 3, "The Girl Behind the Counter" 4, 5, "Marselle" (Saul S. Harris, mgr.), "Work of 21; Nick Long and Idalene Cotton, Mr. and Mrs. Allison, John Hovey and Jeanne Mozar, May Laube, Mabel Mathews, Al. Harrington, Welch Moody and Montrose. Gave out well with Chiquita.

THE ROYAL, THE BEST and CRYSTAL motion picture houses, are all doing good business.

True Jo-Jo, motion picture house, has closed.

Akron, O.—Colonial (E. E. Johnson, mgr.), "The Dollar Princess" Oct. 25, Bernstein's "Yiddish Players" 28, 29, Bernard Daly, in "Old Limerick Town," 31.

GRAND (O. L. Ellis, mgr.), "The Shanty and Nine" 4-26, "Through Death Valley" 27-29, "The Montana Landlord" 29 Nov. 2, "The Old Cross Roads" 30.

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WANTED, ALL 'ROUND MED. PERFORMERS that change for week stands. Pianist; also Magician that does straight. W. J. Mansfield, writer; lost your address. N. B.—No tickets unless I know you. Show never closes. Address: BILLY KLING, Pigeon, Huron Co., Mich.

WANTED—For Wm. Wamsher's Eastern Theatre Co., No. 1, Heavy Woman: Soubrette with specialties. Must be able to sing; General Business Man; Piano Player; other useful people write; those who wrote, write again; state lowest; pay own; must join on wire; if you can't act and dress the parts don't answer. WM. WAMSHER, Manager, Eastern Theatre Co., No. 1, Farmington, Utah, Oct. 21-25; Hyrum, Utah, 26-27; Lewiston, Utah, 28-29; Preston, Idaho, 30-Nov. 1; Smithfield, Utah, 2-3; Richmond, Utah, 4-5.

WANTED QUICK

A1 SOUBRETTE A1 SPECIALTY

Also ACTORS doubling brass. One night stand—band show. State salary; pay your own board. Salary positively sure. Address: J. M. COLE, Mgr., Elkhart, Ind., Oct. 27; Port Deposit, Md., 28; Bayre de Grace, 29; West Minister, 31; Front Royal, Va., Nov. 2; Winchester, 4.

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Those with specialties preferred. Must be able to join on wire. H. LARRY, week Oct. 21, LaPorte, Mich.; week Oct. 31, St. Louis, Mich.

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An A1 END with strong specialties; also an EX-CELLENCE PIANO PLAYER to join at once. Answer quick, stating very lowest. T. D. MIDDAGH, Mgr., Tremont, Pa., Oct. 27; Lansford 28, So. Bethlehem 29, Pat Crawford, write.

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For picture show. Must be good. State salary. Soldier. Steady work. Address: J. J. RYAN, Opera House, Susquehanna, Pa.

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Picture Machines, Films, Crank Piano; will exchange for Films. Penny Machines, S. Ponies, Roller Skates. Price, HARRY SMITH, GRAY, PA.

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One bill a week, twenty-five week season. Opens Nov. 21, rehearsals Nov. 10. High class plays only. Want **LEADING MAN**, thoroughly capable Juvenile and Romantic Leads; **HEAVY MAN**, capable Character Leads; **CHARACTER MAN**, capable strong line parts, including character comedy; **TITHE**; **YOUNG GENERAL ACTORS**, capable playing anything cast for. All must have first class modern wardrobe, be strictly sober, have pleasing personality, be thorough gentlemen and good actors. WANT **INGENUE**, thoroughly capable, playing first-class line of Ingenue Leads; youth, experienced and personable essential. **HEAVY WOMAN**, capable and experienced in playing heavy and emotional leads; **YOUNG CHARACTER WOMAN** for strong line of parts, and **JUVENILE and INGENUE WOMAN** of ability and experience. All the ladies must have pleasing personality and have good wardrobe, and without incubation. All people engaged must be thorough ladies and gentlemen, professional and socially, and have personality—the attractive kind. None but those who want and will aid in making this a pleasant engagement of 25 weeks need apply. Send photos—late ones—programs, full description, age, height, weight, last engagement and former ones FIRST LETTER, and to state your lowest salary. Nobody joint. Rosalind Verne, Leona Slater, May R. Hurst, Virginia Thornton, Marcela Hamilton, Harry Spatterman, Jas. A. Parks, Edwin Weaver, Guy Kibbee, Joe B. Wilson, Reed Clarke, write at once.

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P A I S

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Connelly & Webb, Polka, Hartford, Conn.; Polka,
Bridgeport, 31-Nov. 5.

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Square, almost opposite the club rooms of the White Rats. This store will allow us
to give you still better service.Have you seen the new steel fittings on the XX Trunks? We have outgrown the
annealed cast iron which the best of the old-fashioned, strong canvas-covered, wood-
crank manufacturers use.WILLIAM BAIL, Inc.,
Builders of BAL
1876 Broadway—New York—710 Seventh Ave.

DONOVAN and ARNOLD

Just Returned from Across
BROADWAY THEATRE, Camden, N. J., this week

Donovon, Ira, Bowdoin Square, Boston.
Donovon, Barbara, Bowdoin Sq., Boston.
Donovon & Sales, Colonial, Norfolk, Va.
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SAM DODY

THE ORIGINAL WOP

Durand, Musical Five, Excelsior Carnival Co.
Duprez, Fred, Orpheum, Sioux City, Ia., 31-Nov. 5.
Dud & Walsh, Keith's, Phila., Pa.

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Durand & Lida, Grand, Phila., Pa., 27-29.
Dunham Bros. Duo, New Sun, Springfield, O.
Dunn, Harvey, Theatre, St. John, Que., Can.
Dunn, Thos. Potter, Orpheum, Vancouver, Can.
Dunbar's Gals, Hopkins, Louisville.

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COMEDIAN and PRODUCER
COZY CORNER GIRLS, POLLY, Chicago

Crouch & Welch, Keith's, Providence, R. I.
Cromwell, The Princess, St. Louis.
Crowley, Empire, Bkln.
Cummings & Wilson, Elks, Pine Bluff, Ark.
Cunningham & Marion, Hip, Cleveland, O.
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CROWN MUSICAL DUO

IN VAUDEVILLE

Carlotta, Olesio, American, Chicago.
Carlin, St. Leon, Arcade, Newark, N. J.
Carlin & Knebel, Wilkes, Baltimore.
Carry, Jack, Novelty, St. Louis.
Carrington & Zaida, Majestic, Albany, N. Y., 28, 27.

MISS LOUIE DACRE

"L'IRRESPONSIBLE"
"Follies of the Day," HOWARD, Boston

Darmody, O. H., Shenandoah, Pa.
Dale & Boyle, Orpheum, Des Moines, Ia.
Dance, Charles, American, Chicago.
Davis & Bagard, Airborne, Middletown, O.

FRANK DAMSEL & FARR

Season 1910-11. DUCKINGS CO.

Davis & Macanley, Hathaway's, Lowell, Mass.
Davis, Geo. C., Lyric, Hoboken, N. J.
Dawson, Mr. & Mrs. Stuart, Colonial, N. Y. C.
De Camp, Fred, Hopkins, Louisville.
Dale, Harry, Nelson, Springfield, Mass., 27-29.

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ORPHEUM CIRCUIT

De Halle & Valera, Majestic, La Crosse, Wis.;
Republie, Chicago, 31-Nov. 5.
De Villis, Great, O. H., Mt. Carmel, Ill.; O. H.,
Bendish, 31-Nov. 5.
De Vere & Bish, New Robinson's, Cincinnati, O.
De Mario, Apollo, Berlin, Germany, 24-31; Circus
Chinail, Warsaw, Russia, Nov. 1-30.
De Wolfe, Luntz & Linton, Love Makers Co.

TONEY DEVERE

IN THE DANCE OF THE ORIENT
WATSON'S BEEF TRUST, EMPIRE, Brooklyn

Derby, Al, Noels, Akron, O.
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MLLE. ANITA DIAZ MONKEYS

RESTING

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CHAS. W. DOUGLAS and
BLANCHE WASHBURN
WASHINGTON SOCIETY GIRLS
This week, MONUMENTAL, Baltimore

Douglas, Geo., Arcade, Newark, N. J.
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"THE PUBLIC BE PLEASED"
\$2.65 BOSTON
 VIA BOAT & RAIL
COLONIAL LINE
 PROVIDENCE-DIRECT \$1.75
 WEEK DAYS AND SUNDAYS
 At 5.30 P. M. from Pier 30, N. R., Foot of W.
 Houston St. Phone: Spring 9401 & 9402.

Kishner, The Arcade, Newark, N. J.
 Kishner, The Liberty, Pittsburgh.
 Klein & Clifton, Temple, Grand Rapids, Mich.
 Knell, Josephine, Congress, Portland, Me.
 Knickerbocker Trio, American, Cincinnati.
 Kohn, Mignonette, Mary Anderson, Louisville.

4 KONERZ BROS. 4

DIABLO EXPERTS
 GRAND OPERA HOUSE, Pittsburgh, 24-29

Konerz Bros., C. O. H., Pittsburgh; Polk, Bridgeport, Conn., 31-Nov. 5.
 Kramer & Elliott, Empire, Butte, Mont.
 Kresko & Fox, Academy, Buffalo.
 Kurris, Boosters, Empress, Kansas City, Mo., 31-Nov. 5.
 Kuhl, Catherine, Majestic, Detroit.
 Kuhn, White (3), Orpheum, Portland, Ore.
 Lang & May, Bijou, Detroit, Minn.; Orpheum, Waterloo, Ia., 31-Nov. 5.
 La Teli Bros., Star, Ogdenburg, N. Y.; Lyric, Westport, 31-Nov. 5.
 Lawson & Nason, Grand, N. Y. C.
 Le Clair & West, Orpheum, Mansfield, O.
 Lawlor, Clara, B. & Daughters, Majestic, Chicago.

Bert Lawrence & Ruth Wright

Pleasing the Public, Managers and Agents
 ALBERT THEATRE, Berlin, N. H.

Largo & Benjamin, Colonial, Lawrence, Mass.
 La Toy Bros., Aldome, Chattanooga, Tenn., 31-Nov. 5.
 La Pili, Majestic, Milwaukee.
 La Tosca, New Portland, Portland, Me.
 La Tortolada, Orpheum, San Fran., Cal.
 Lavigne, Majestic, Ulen, N. Y.
 Laske's "On the House Top," Orpheum, Montreal, Can.
 La Belle Nello, American, N. Y. C.
 Lawson, John & Co., American, N. Y. C.
 Lauz, Edna, Lyric, Hoboken, N. J.
 Lane & O'Donnell, Orpheum, Los Angeles, Cal.
 La Cotta, Victoria, Wheeling, W. Va.
 Le Fern, Coss & Co., State Street, Trenton, N. J.
 Lawrence & Harry, Cook O. H., Rochester, N. Y.
 Lambert & Williams, Grand, Cleveland.
 Le May, Majestic, Little Rock, Ark.
 Le May & Daly, Howard, Boston.

Emilie Lea & The Lucifers

Oct. 29-30, SHUBERT THEATRE, Ulen, N. Y.

La Scaudell, Temple, Grand Rapids, Mich.
 Lander Bros., Avenue Grand, Washington.
 La Visions, The Academy, Buffalo.
 Lee, The Airline, Chattanooga, Tenn.
 Le Nov & Adams, Le Rue Bros., Minn.
 Leighton (3), Orpheum, Bklyn., N. Y.
 Leonard & Russell, Victoria, N. Y. C.
 Leontine, Countess, Colonial, Indianapolis.
 Lea, Emilie, Shubert, Ulen, N. Y.
 Leonard, The & Anderson, Keith's, Phila., Pa.
 Lewis, Lillian, Arcade, Newark, N. J.

HARRY LECLAIR

IN VAUDEVILLE
 This week, MAJESTIC THEATRE, New York

Lester & Kellett, Empress, Cincinnati.
 Lewis & Casey, Hathaway's, Lowell, Mass.
 Lester, Grey, Broadway Square, Boston.
 Le Zette & Co., State Street, Trenton, N. J.
 Lezhari, Al., Orpheum, Altoona, Pa.
 Leighton, Theo., Harlick, Wilmington, Del.
 Le Fèvre & St. John, Cosmos, Washington.
 Lester & Bernard, Colonial, St. Louis.

Miss Lily Lena

GREATEST ENGLISH COMEDienne
 IN AMERICA

Little & Athos, Hln., N. Y. C., indefinite.
 "The Stranger," Temple, Hamilton, Can.
 Linton & Lawrence, Orpheum, Los Angeles.
 "Lionel Sticks," Academy, Buffalo.
 Louine, Harry, Castle, Washington.
 Lolo, Mary, Grand, N. Y. C.
 Lord, Hugh, Orpheum, New Orleans, La.
 Longworth, The Topoka, Kan.; Okla. City, Okla., 31-Nov. 5.
 Lorraine, Oscar, Victoria, N. Y. C.
 Long & Sterling, Academy, Lowell, Mass.
 Lowe, Medical, Orpheum, Dallas, Tex.; Pastime, Wichita, Kan., 31-Nov. 5.
 Lloyd, Lee, Majestic, Chicago.
 Lorraine, Dudley & Co., Empire, Pittsfield, Mass.
 Lloyd & Whitehouse, Colonial, Indianapolis.
 Lloyd, Alice, Temple, Detroit.
 Loretta Sisters, Empress, Cincinnati.
 Lora, Francis, Montreal, Can.
 Lorenz, Mercedes, Orpheum, Memphis, Tenn.
 Lo, Maria & Co., Fulton, Bklyn.
 Lumergan & Rios, Hln., Cleveland.
 London (4), Hln., Cleveland.
 Long & Cotton, Majestic, Little Rock, Ark.
 Loretta, The Shubert, Ulen, N. Y.
 Loken (4), Hln., N. Y. C., indefinite.
 Lather, M. H., Grand, Orlville, O., 27-29.
 Lutz, Great & Co., Hathaway's, New Bedford, Mass.
 Looz, The Grand, Phila., Pa., 27-29.
 Lucas, The Hopkins, Louisville.
 Lucke & Yost, Avenue Grand, Washington.
 Lynch & Weston, Pol's, Bridgeport, Conn.

Lyndon's Big Six Vaudeville Co. are doing, and have done, bigger business this year than we have done in six years. We are packing the houses every place.
 DR. CHAS. LYNDON, Mgr.

Lyons & Cullum, Majestic, Washington.

Mario Alia Trio, Orpheum, Kansas City, Mo.
 Margate, Grand, Melina, Hanover, Ger., 24-31.
 Mathews, Lewis & Co., Orpheum, Mansfield, O.
 Marr & Evans, Iwln's Big Show.
 Mario & Huer, Coxy Corner Girls Co.
 Mathewson, Mervin & May Tully, Victoria, N. Y. C., 24-Nov. 5.

BLANCHE MARTIN

PRINCIPAL WOMAN
 Ducklings Co. This week, Lafayette, Buffalo, N. Y.

Mack & Williams, 5th Ave., N. Y. C.
 Mab, Queen & Weis, Lyric, Danville, Ill.
 Markey, Dorothy, Germantown, Phila.; Star, Thacker, N. Y., 31-Nov. 5.
 Marnett Troupe, Forepaugh, Phila.
 Magnire, H. S., "Masoot," Parlor, Omaha, Neb.
 Magart & Bradford, Victoria, N. Y. C.
 Makrenko Duo, Majestic, Ft. Worth, Tex.; Majestic, Dallas, 31-Nov. 5.
 Martins, Flying, Orpheum, San Fran., Cal.
 Marcelline, Temple, Hamilton, Can.
 Mark, Floyd, Jacques, Waterbury, Conn.
 Mason-Koeber & Co., Proctor's, Newark, N. J.
 Marks, Musical, Court, Newark, N. J., 27-29.
 Marx, Musical (4), Congress, Portland, Me.
 Mathuriet & Schuster, Majestic, Milwaukee.
 Mann & Franks, Bijou, Jackson, Mich.

MAG RAE & LEVERING

COMEDY CYCLISTS
 COZY CORNER GIRLS FOLLY, Chicago

Marion & De Long Sisters, Auditorium, Lynn, Mass.
 Marco Twins, Kodie, Chicago, 27-30; Temple, Ft. Wayne, Ind., 31-Nov. 5.
 Marston, Smith & Emerson, Woodard, Warren, Pa.; Orpheum, Oil City, 31-Nov. 5.
 Marshall, Dolly, Cosmos, Washington.
 Mario, Sam, Huer, Coxy Corner Girls Co.
 Martha, Miss, Maryland, Baltimore.
 Mack, Tom, Wilson, Baltimore.
 Mauley & Sterling, Walnut Street, Louisville, Ky.

Mar & Mack, State Street, Trenton, N. J.
 Malcom, Falses, Boston.
 Manhattan Maids, A. & S., Boston.
 Mathews, Mabel, Majestic, Little Rock, Ark.

MARSEILLES

PUZZLE IN BLACK AND WHITE
 This week, Temple Theatre, Hamilton, Ont., Can.

Malpolo, Prospect, Cleveland, O.
 McAdams & McAdams, Pennant Winners Co.
 McKay & Cantwell, Orpheum, Salt Lake City, U.
 Orpheum, Denver, Colo., 31-Nov. 5.
 McGrath W., Lyric, Fitzgerald, Ga.
 McDowell, John & Alice, Orpheum, Canton, O.
 McCormack, Frank & Co., Pol's, New Haven, Conn.; Keith's, Phila., 31-Nov. 5.
 McAvoy, Dan P., "Millionaire Kid" Co.
 McIntosh, Burr & Co., Colonial, N. Y. C.
 McGreevy, Mr. & Mrs. Jack, Majestic, Chicago.
 McKinley, Nell, American, Chicago.
 McDonald, Mar. T. Pol's, Springfield, Mass.
 McDonald's "Watermelon Girls," Orpheum, Cincinnati, O.
 McNeil, Lewis & Co., Orpheum, St. Paul, Minn.
 McKinley, Mabel, Empress, Kansas City, Mo.
 McDonald & Huntington, Unique, Minneapolis.

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Perm. Add., 471 60th St., Brooklyn, N. Y.

McNeill, Lorne, Unique, Minneapolis.
 McGrath, Eddie, Majestic, Chicago.
 McDonald, Dr. & Co., Congress, Portland, Me.
 McDonald, Phila., Hln., N. Y. C.
 McMahon's "Pullman Porter Maids," American, Omaha, Neb.
 McDonald, Mrs. M. Columbia, St. Louis.
 McNamee, Grand, Victoria, B. C.; Orpheum, Vancouver, 31-Nov. 5.
 McDonald, Robert, Victoria, Baltimore.
 McKelvey, Walter, Orpheum, Altoona, Pa.
 McKim & Gray, Hopkins, Louisville, Ky.
 McGarry, Academy, Buffalo, N. Y.
 McMele Duo, Victoria, Wheeling, W. Va.
 Melia, Marvellous (3), Lyric, Altoona, Pa. I.
 Mettles, Duo, N. Y. C., 31-Nov. 5.
 Merritt, Frank R., Majestic, St. Louis, Ill.
 Merrill & Otto, Colonial, N. Y. C.
 Merrill, Sebastian, Troupe, Alhambra, N. Y. C.
 Mettles, Duo, N. Y. C., 31-Nov. 5.
 Meroff, Princess, Hudson, Union Hill, N. J.
 Meyer, Hyman, Orpheum, Portland, Ore.
 Meyers, Belle, Walnut Street, Louisville, Ky.

MILLARD BROS.

Featured with ROSE SYDELL'S CO.
 GAYETY, Omaha, Neb.

Millman Trio, Apollo, Vienna, Austria, Nov. 1-30.
 Mitchell & Call, Empire, New Cross, London, Eng., 31-Nov. 5.
 Eng., 31-Nov. 5.
 Miller, Helen, Passing Parade Co.
 Miller & Lye, Temple, Hamilton, Can.
 Mitchell & Wertz, O. H., Newburgh, N. Y.
 Mitchell & Grant, Griffin's, Ottawa, Can.
 Murphy & Washburn, Novelty, St. Louis.
 Mingle Four, Victoria, Baltimore.
 Millman, Bird & Co., Mary Anderson, Louisville, Ky.

MITCHELLS

DANCING
 THE HUMAN TOPS
 "Maid New York Jr." Co., STAR, St. Paul.

Moran, Billy, Orpheum, Mansfield, O.; Orpheum, Marion, 31-Nov. 5.
 Mettles Sisters, Majestic, Madison, Wis.; Plaza, Chicago, 31-Nov. 5.
 Moulton, Harry, Barnum & Bailey Circus.
 Moore, Victor & Co., Orpheum, Bklyn., N. Y.
 Monie, Al., O. H., Butte, Mont.
 Morris, Elida, Orpheum, Bklyn.

Caryl Monroe

COUNTRY BLOSSOM

Morrissey, Will, Hathaway, New Bedford, Mass.
 Montgomery, Marshall, Temple, Hamilton, Can.
 Morrow, William & Co., Miles, Detroit.
 Morris, Leslie & Co., Court, Newark, N. J., 27-29.
 Morris, Beatrice, Court, Newark, N. J., 27-29.
 Montgomery & Healy Sisters, Majestic, Milwaukee.
 Morton & Keenan, Vendome, Waco, Tex.
 Morris, Feller & Co., Orpheum, Portland, Ore.
 Moore, Charlie, Cosmos, Washington.
 Moore, Raymond, Plaza, Springfield, Mass.
 Morton & Moore, Temple, Rochester, N. Y.
 Murray, Marion, Memphis, Tenn.; Orpheum, New Orleans, La., 31-Oct. 5.
 Mueller's Lions, Hln., N. Y. C., indefinite.
 Murphy & Francis, Orpheum, Cincinnati, O.
 Murray's Dogs, New Bedford, Mass.
 Murphy, J. H., Majestic, Washington.
 Murphy, Nick & Sam, A. S., Boston.
 Myers, J. W., Congress, Portland, Me.
 Nasmith, Billy, Idle Hour, Waynesboro, Ga., indefinite.
 Nash & Rinehart, Vendome, Abilene, Tex., 27-29.
 Naftzgers, The O. H., Marysville, Me., 27-29.
 Nason, Tom & Co., Hathaway's, New Bedford, Mass.
 Nagron, Rose, Unique, Minneapolis.
 Newton, Billy S., Miss New York Jr. Co.
 Nelson, Henry, Elmer, Kansas City, Mo.
 Newcomb & Williams, Majestic, Jonesboro, Ark.
 Newburn, Geo., American, N. Y. C.
 Nichols, Nelson & Nichols, Colonial, Erie, Pa.
 Nido & Riler, Pol's, Kansas City, Mo.
 Nichols Sisters, Chase's, Washington.
 Nice & Lovey, Bijou Dream, New Haven, Conn., 27-29.
 Noll & Brooks, Majestic, Cedar Rapids, Ia.; Star, Chicago, 31-Nov. 5.
 Norrises, The Wm. Penn, Phila.
 Nowlin, Dave, Mary Anderson, Louisville, Ky.
 Noyes & Stiles, Keith's, Boston.
 Noyes, Pol's, New Haven, Conn.
 O'Brien & Havel, G. O. H., Indianapolis.
 Ober, Candice, Orpheum, Portland, Ore.
 O'Hara, Wm., Orpheum, Leavenworth, Kan.
 O'Hara, Ida, Orpheum, Minneapolis.
 Otto Trio, Empress, Cincinnati, O.

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O'Neill Trio, Orpheum, Eau Claire, Wis.
 Operative Festival, Orpheum, Minneapolis.
 Onway, L., Family, Buffalo, N. Y.
 Otis, Elita Proctor & Co., Mary Anderson, Louisville, Ky.
 Oxley Troupe, Collinsville, Conn.
 Paul, Dottie S., Rollickers Co.
 Pandur, Bobby & Bro., Bronx, N. Y. C.

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 Paul's Juggling Girls, Main Street, Peoria, Ill.
 Palfrey & Barton, Orpheum, St. Paul, Minn.
 Parry, Charlotte & Co., Majestic, Milwaukee.
 Patten, W. B. & Co., Auditorium, Lynn, Mass.

PAULINETTI & PIQUO

THE COMEDY ACT OF THE SEASON
 Broadway Theatre, Camden, N. J., Oct. 31-Nov. 5.

Pauline, Princess, St. Louis.
 Peters, Hazel L., Savoy, Flint, Mich., indefinite.
 Peters, Phillantia, Unique, Minneapolis.
 Peltier, Dora, Fraunce, Montreal, Can.
 Phillips, Joe, Queens of Jardia de Paris Co.
 Plasmia, Colonial, Indianapolis.
 Pielst & Cushing, Pantages, Portland, Ore.; Pantages, St. Fran., Cal., 31-Nov. 5.
 Pihlsted, Rose, Keith's, Phila.
 Plunkett & Ritter, Howard, Boston.
 Power's Elephants, Hln., N. Y. C., indefinite.

J. C. POPE and UNO

The Dog with the Human Mind
 Mary Anderson Theatre, Louisville, Oct. 24-29.

"Police Inspector, The," Orpheum, Kansas City, Mo.
 Powers & Freed, Family, Detroit.
 Poloff Sisters, Girard, Phila., 27-29.
 Post & Russell, Olympia, Lynn, Mass.
 Polk & Polk, Bay, Baltimore.
 Powers, John & Jessie, Palace, Boston.
 Pollock, Emma, Lyric, Hoboken, N. J.
 Prossit Trio, Ringling Bros., Circus.
 Primrose Four, Alhambra, N. Y. C.

Primrose Four

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Prolets, Musical, Majestic, Detroit.
 Pratt's Terriers, State Street, Trenton, N. J.
 Quinn & Nickerson, "Follies of 1910" Co.
 Quinn & Mitchell, Orpheum, San Fran., Cal.
 Raye, Eddie, Hickman-Bessie Co.
 Rayson, Grand, London, Eng., indefinite.
 Rank, Claude, Pol's Meriden, Conn.; Pol's, Springfield, Mass., 31-Nov. 5.

LIZZIE B. RAYMOND

IN VAUDEVILLE

Rafayette's Dogs, American, Chicago.
 R. A. G. Trio, Majestic, St. Paul, Minn.
 Ray, J. J., O. H., Columbus, Wis., 24-Nov. 5.
 Raymond & Hall, American, Omaha, Neb.
 Racketts (2), Orpheum, Portland, Ore.
 Rathskeller Trio, Colonial, St. Louis.
 Raymond, Ruby & Co., Keith's, Boston.
 Red & Hadley, Star Show Girls Co.
 Reynolds & Donegan, Wintergarden, Berlin, Ger., 31-Nov. 5.
 Reid Sisters, American, Davenport, Ia.
 Reilly & Bryan, Crown, Indianapolis, Ind.
 Reed Bros., Majestic, Chicago.
 Reed, Smith, New Sun, Springfield, Mass.
 Reid, Andrew, New Sun, Springfield, O.
 Redding, Frances & Co., Lyric, Hoboken, N. J.
 Phors (3), Hopkins, Louisville, Ky.
 Richards & Thacker, Grand, Erie, Pa.; Francaise, Montreal, Can., 31-Nov. 5.
 Ritter & Foster, Scala, Copenhagen, Denmark, Nov. 1-30.

MICHAEL RICHARDINI TROUPE

RICHARD PITROT, Agt.

Richards, Great, Hudson, Union Hill, N. J.
 Ritchie, Billy, "Happy Days in Georgia" Co.
 Rice, Sully & Scott, Pol's, Springfield, Mass.
 Rich, Andrew, New Sun, Springfield, O.
 Riccobono's Horses, Majestic, St. Paul, Minn.
 Rice, Fannie, Orpheum, Kansas City, Mo.
 Richardson (3), Jacques', Waterbury, Conn.
 Richardson (3), Jacques', Waterbury, Conn.
 Riley, Richard, Colonial, Lowell, Mass.
 Rivoli, Louis, Temple, Grand Rapids, Mich.
 Ripley, Tony, Casino, Peoria, Ill.
 Rocamora, Suzanne, Orpheum, St. Paul, Minn.; Orpheum, Sioux City, Ia., 31-Nov. 5.

ROBISON and LE FAVOR

In "BARRELS OF FUN"

Ross, Eddie G., Majestic, Jacksonville, Fla.; Majestic, Columbus, Ga., 31-Nov. 5.
 Ross, Musical Elephants, Buffalo Bill-Pawnee Bill Show, Casper, Wyo.
 Robinson's Pickaninies, Great Falls, Mont., 30-Nov. 5.
 Rosettes, The Empress, Cincinnati, O., 31-Nov. 5.

ROSALIE

211 LEE AVENUE, BROOKLYN, N. Y.

Rockway & Conway, Majestic, Bloomington, Ill.; Majestic, St. Louis, 31-Nov. 5.
 Roanire & Doretto, Haulon's "Superba" Co.
 Ross & Bowen, Orpheum, Cincinnati, O.
 Rooney & Bent, Proctor's, Newark, N. J.
 Rogers, Robert, Casino, Peoria, Ill.
 Roode, Claude, Pol's, Seranton, Pa.
 Ross & Green, Savoy, Baltimore.
 Roberts, Joe & Edna, Beacon, Boston.
 Roan, John, 27-29.
 Ryan's Song Birds, Keagy, Greensburg, Pa., 27-29; American, E. Liverpool, O., 31-Nov. 2.
 Russell, Flying, Liberty, Pittsburgh, Pa., 22-29.
 Russell, Irene, Colonial, St. Louis.

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Russell & O'Neill, Beacon, Boston.
 Ryan & Richmond Co., Orpheum, Des Moines, Ia.; Orpheum, Sioux City, 31-Nov. 5.
 Salambos, The, Majestic, Houston, Tex.; Majestic, Hot Springs, Ark., 31-Nov. 5.
 Saunders, Hln., Main Street, Peoria, Ill.
 Saunders & Glade, Majestic, Detroit.
 Samard & Soula, Orpheum, Omaha, Neb.
 Sattell, Great, Majestic, Washington.
 Scollan, Hln., Casino, Peoria, Ill.
 Satsuda Jape, Pol's, Bridgeport, Conn.
 Sabine & O'Neill, State Street, Trenton, N. J.
 Sanford, Fannie, A. S., Boston.
 Sanford, Le Roy & Co., Toronto, Can.
 Scott & Keane, Fifth Avenue, N. Y. C.
 Scott, Carrie M., Auditorium, Dayton, O., 31-Nov. 5.
 Seelbach, "Venus," Colonial, Norfolk, Va.; Forsyth, Atlanta, Ga., 31-Nov. 5.
 Semon, Chas. F., Fifth Avenue, N. Y. C.
 Serano, Les, Hln., N. Y. C., indefinite.
 Seunick & Dupree, Views, New Bedford, Mass., 27-29.

SELBINI & GROVINI

NOVELTY SURPRISES, WASHINGTON SOCIETY GIRLS, This week, MONUMENTAL, Baltimore.

Seebachs, The Hudson, Union Hill, N. J.
 Serenagale, Orpheum, Ulen, N. Y.
 Selkirk, Hazel, Colonial, St. Louis.
 Sherman & De Forest Co., Stittgers, Chicago; New Sherman, Hln., N. Y. C.
 Shewas, Aerial, Krystall, Leipzig, Ger., 24-31.
 Shelley & Mack, Markie's New Show Boat.
 Shepperton, Ernest J., "Cowboy, Indian & Lady" Co.
 Shipman, Helen, Family, Detroit.
 Shorties (3), Proctor's, Newark, N. J.
 Suriner & Wills, Orpheum, Montreal, Can.
 Sharp, Eleonore, American, Omaha, Neb.
 Shuenworth, Colonial, St. Louis.
 Simms, Willard & Co., Orpheum, San Fran., Cal.
 Singing Girls (3), Walnut Street, Louisville, Ky.

MURRAY J. SIMONS

Watch for Vaudeville Act

Siebert & Lind, Prospect, Cleveland, O.
 Singer, Fred, Orpheum, Los Angeles, Cal.
 Smith, Johnnie & Sisters, Orpheum, St. Paul, Minn.; Majestic, Des Moines, Ia., 31-Nov. 5.
 Smith, Jas. A. & Co., Main Street, Peoria, Ill.
 Smith, Ben, Proctor's, Newark, N. J.

THIRD SEASON

LARRY SMITH and MANIE CHAMPION
 WASHINGTON SOCIETY GIRLS.
 This week, MONUMENTAL, Baltimore.

Smith & Campbell, G. O. H., Indianapolis.
 Smith & Shotton, Francals, Montreal, Can.
 Smith, Tony, Orpheum, Los Angeles, Cal.
 Schars & Storke, Shindler's, Chicago; Ashland, Chicago, 31-Nov. 5.
 Society Swimmers, Orpheum, Cincinnati, O.
 South (3), Family, Detroit.
 Song Writers (4), Pol's, Seranton, Pa.
 Spissell Bros. & Co., Orpheum, San Fran., Cal., 31-Nov. 5.
 Spissell's Bears, Hln., N. Y. C., indefinite.
 Sprague & Dixon, Family, Williamsport, Pa.; Auditorium, York, 31-Nov. 5.
 Sprague & McNeese, Proctor's, Newark, N. J.

Spissell, Laddie, Eagle & Co., Hudson, Union Hill, N. J.
 Spissell's Bears, C. O. H., Rochester, N. Y.
 Spiro, Perry & Co., Victoria, Wheeling, W. Va.

STEPP, MEHLINGER & KING

Vaudeville's Cleverest Entertainers
 ORPHEUM CIRCUIT

Stagpoles (4), Empire, Phila.; Girard, Phila., 31-Nov. 5.
 Strickland, Rube, Princess, Wichita, Kan.; Orpheum, Leavenworth, 31-Nov. 5.
 Stevens, Max, Guy Stock Co.
 Stevarts, Musical, "Star Show Girls" Co.
 Sticker, Louise, Hln., N. Y. C., indefinite.
 Stanton & Kintling, "Brown from Missouri" Co.
 St. Claire, Minnie, Pol's, Springfield, Mass.
 Stewart & Marshall, Orpheum, Kansas City, Mo.

WINFRED STEWART

PHENOMENAL BARITONE
 IN VAUDEVILLE

Stepp, Mehlinger & King, Orpheum, Minneapolis.
 Stevenson, Paul, Jacques, Waterbury, Conn.
 Stirling, Edmund & Co., Jacques', Waterbury, Conn.
 Stirling, Jessie, Empress, Milwaukee.
 Staley & Birbeck, Orpheum, Vancouver, Can.
 St. Onge, Fred, C. O. H., Pittsburgh.
 Stevens, Tommy, Novelty, St. Louis.

CHAS. J. STINE

FEATURED IN PHOTO SHOP
 This week, KEITH'S THEATRE, Boston, Mass.

Stephens, Hln. & Co., Orpheum, Oakland, Cal., 24-Nov. 5.
 Stevens, Pearl, Kodie, Chicago; Bijou, Jackson, Mich., 31-Nov. 5.
 Steady, Dick, Prospect, Cleveland, O.
 Sully & Phelps, O. H., Kingston, Can.; O. H., Napanee, 31-Nov. 5.
 Sully, Lew, Orpheum, Minneapolis.
 Sun's Minstrels, Orpheum, Lima, O.
 Surragasties, Musical, Hln., Cleveland, O.
 Swift, Lionel & Co., Avenue Grand, Washington.
 Symonds, Jack, Congress, Portland, Me.
 Taylor, Mae, Bijou, Battle Creek, Mich.
 Taylor, Geo., Animals, Ringling Bros., Circus.
 Tampo & Tampo, Empire Troupe, Europe.
 Tampo Duo, Victoria, Wheeling, W. Va.; Bijou, Peoria, O., 31-Nov. 5.
 Tanguay, Geo., Columbia, Cincinnati, O.
 Taft, Elizabeth, Majestic, Detroit.
 Taylor, Harry, Arcade, Newark, N. J.
 Taylor, Kransman & White, Orpheum, Omaha.
 Taylor, Darri, Beacon, Boston.
 Taylor, Lizzie, A. S., Boston.

TAMBO AND TAMBO

TAMBOURINE SPINNERS
 GIBSON'S CIRCUIT IN ENGLAND.

Taylor, Harry & Alice, Temple, Grand Rapids, Mich.
 Tenney & Allen, Chumney-Keller Co.
 Tenney & O'Brien, Bijou, Superior, Wis.
 Terry Twins, Wm. Penn, Phila.
 Tenney & Sunshine, Orpheum, Montreal, Can.
 Thor, Musical, American, Chicago.
 Thomas & Hall, Orpheum, San Fran., Cal.
 Thomas & Hall, Orpheum, Minneapolis.
 Thomas & Matthews, O. H., Newburgh, N. Y.
 Thorne-Artos, Empire, Dunkirk, N. Y., 27-29.
 Thorne & Matthews, O. H., Newburgh, N. Y.
 Thriller, Harry, Hub, Boston.
 Tiffany, Maud, Auditorium, Lynn, Mass.
 Topak & Flor d'Alia, Lyric, Terre Haute, Ind.; Nor. 5, Ill., 31-Nov. 5.
 Toka Kishi, Hathaway's, Lowell, Mass.
 Tom Jack Trio, G. O. H., Pittsburgh.
 "Tom Walker on Mars," Pol's, New Haven, Conn.
 Tong, Lucy, Orpheum, Altoona, Pa.
 Trever, Quartette, "Show Girl" Co.
 Trudell & Fuller, Keith's, North Platte, Neb., 27-29; Imperial, Alliance, 31-Nov. 5.

TORCAT

And FLOR D'ALIZA
 LYRIC, Terre Haute, Ind., Oct. 24-29.

Trainer & Wilson, Auditorium, Norwich, Conn.
 Trillies, The, Orpheum, Birmingham, Ala.; Bijou, Greenville, S. C., 31-Nov. 5.
 Treat's Comedy Seals, Orpheum, Bklyn.<

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WANTED AT ONCE, to Support MISS GRACE BAIRD, in "A Small Town Gal"
LIGHT COMEDIAN, with good singing voice. Must be good looking and a good dresser. Also CHARACTER COMEDIAN, with specialty dancing preferred. GOOD MUSICAL DIRECTOR, JUVENILE MAN. Must join at once. State salary, age, height, weight, etc. Send photo. Also AGENT who will work. Address at once: HARRY G. LHOOT, "A Small Town Gal" Co., Wire, Mason City, Ia., Oct. 28; Eagle Grove 25, Algona 20, Emmetsburg, Nov. 2. P. S.—J. C. Welch, write.

WANTED IMMEDIATELY
For SHANNON BROS.' STOCK CO.
WOMAN for Characters and Heavies, one with clever Child preferred. Must have good wardrobe. Clever Repertoire People. Mention lowest salary first letter; pay own. HARRY SHANNON, Massillon, Ohio.

THOSE WHO WROTE BEFORE WRITE AGAIN
Rentfrow's Jolly Pathfinders
BAND and ORCHESTRA. 33d Year
WANTED AT LEADING MAN, also CHARACTER and COMEDY MAN, with Specialties. First class Repertoire and Stock People write. Actors doubling brass. Musicians doubling stage. Work year round. State age, height, weight, lowest salary first letter. Tickets only to those I know. Join on wire. Orchestra and Band Men placed. J. N. RENTFROW, Marshall, Texas.

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WANTED, EXPERIENCED MEDICINE PERFORMERS
IN ALL LINES who can change acts for a week. Also MAN and WIFE who do specialties and put on acts and make them go. Also A No. 1 PIANO PLAYER. All people must be sober and reliable and have A No. 1 wardrobe. State lowest salary and full particulars first letter and be ready to join on wire. We pay every week in real money. Address: THE CAPE COD MED. CO., care of Roxford Hotel, Boston, Mass.

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CLEVER INGENUE or SOUBRETTE
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Weight 110 lbs., height 5ft. 2 in., age 22. CAN PRODUCE DANCE TO BE FEATURED. Address: INGENUE, care of CLIPPER

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Vaudeville Acts of Every Description
Can always offer good time, short jump, and top salary to performers having 31 goods to sell. Address: MILES VAUDEVILLE AGENCY, MILES THEATRE BLDG., MINNEAPOLIS, MINNESOTA

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GENERAL BUSINESS MAN who can look and play two light comedy parts. Join at once. Also LADY PIANIST to double two parts. Three bills, and salary sure. Also want GOOD CHARACTER MAN. Jack Fowles, Claude Boardman, Charles W. Burah, write. WILL. H. BRUNO, Elmore, Minn., Oct. 27-29; Winnebago, Minn., Oct. 31-Nov. 4

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PEOPLE IN ALL LINES
FOR ONE AND TWO NIGHT STANDS. This company travels in the best car in the business. Private compartments for all. Your salary a certainty here. Must dress and play your parts. Boozie "tabooed." We pay all, and get the best. FRANK CARMAN, PEARL SUTTE, write. Address: E. E. POLLOCK, DIRECTOR, WM. SEE CO., Gordon, Neb., Oct. 27, 29; Valentine 31, Nov. 1

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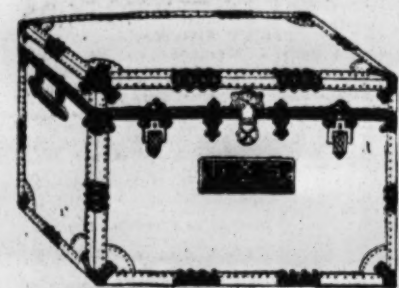
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THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of \$1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

ETHELBERT OPERA HOUSE, Como, Miss. Rigging, scenery, electric light; seats 600. Pop. 1200. Good show town. E. H. DUNLAP, Mgr.

FRATERNAL HALL CO., Oxford, Md. New building, good lights, seats 400. No opp. Jos. T. Bartlett, Sec.

LITTLE VENDOME THEATRE (new) Live show town, on L. & N. Good stage. Lights; well equipped. A. W. Bethell, Mgr., Laurenceburg, Tenn.

UTOPIA OPERA HOUSE, CLINTON, S. C. Capacity 600. Booking now 1910-11. Pop. 4,000. On S. A. L. and A. C. L. Railroads. Attractions wanted. L. B. DILLARD, Mgr.

DUNCAN THEATRE, Killbuck, O. New and up-to-date. Cap. 500. No opp. Attractions wanted. Send open time season 1910-11. Carl Duncan, Mgr.

EAGLES OPERA HOUSE, Council, Ida. Seating capacity 600. Ready for business Nov. 1. Want A. Opening Attraction. Billie Brown, Mgr.

GEORGETOWN OPERA HOUSE, Georgetown, Miss. New; seat 600. Population, 10,000. Want troupe 1910-11. Good town. W. S. Catchings, Mgr.

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FLORENCE THEATRE, WHITE MILLS, Pa. Modern. Stage 40x25. Electricity. Cap. 450. Pop. 1200. Good show town. Open time for good attractions. JOHN C. DORFLINGER, Mgr.

NEW GRANGE THEATRE, GREENVILLE, MICH. New stage, scenery. Seating capacity, 1,000. Ready for business. Wanted, opening attraction and good companies. BERT SILVER, Mgr.

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New ground floor. Theatre having first class attractions only. Seating capacity 500.
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WANTED, FOR THE FRANK E. LONG CO. GENTLE HEAVY MAN.

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That can do doubles and singles, one or both stage and work in acts. Join up wire. Address J. H. HOVEY, HARRIS, MO.

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Must read and fake, and do straight in acts, for med. show. Salary low, but sure as a bank. J. W. BURKE, MILLINBURG, LUZERNE CO., Pa.

OUT OF TOWN NEWS

Sumter, S. C.—Academy of Music (Abe Rittenberg, mgr.) Oct. 19, "Sins of the Fathers." Manhattan Opera Co. 27, "The Man on the Box."

New York—The Sins of the Fathers was presented at the Academy of Music on the night of Oct. 19, to the largest house of the season. This production has been drawing well throughout the South, but special interest was manifested by reason of the appearance of the author, Thomas Dixon, in the leading role. This was made necessary by the drawing of Robert Barton, the leading man, at Wrightsville Beach, N. C., 16.

Charleston, S. C.—Academy of Music (Chas. B. Matthews, mgr.) "The Sins of the Fathers" drew well Oct. 21. In consequence of the drawing of the leading man, 16, the author, Thomas Dixon, took his place in cast. Balance of week house was dark. Fred Ward comes 24, 25, Abora Opera Co., 26, 27.

MAJESTIC (The Pastime Amusement Co., mgrs.)—Clemens Bros., Sully Duo, and Elma Ellwood.

NOTE—Jno. Robinson's Shows 24.

Columbia, S. C.—New Columbia (F. L. Brown, mgr.) Maude Adams, Oct. 17, and "Sins of the Fathers," 20, both had standing room only. Author Dixon, of the latter play, took the part formerly taken by Robert Fehr, who drowned at Wrightsville, N. C., 16. Fields Thurston 21, "The Man on the Box" 26.

On the Road.

Supplemental List in Another Column.

DRAMATIC AND MUSICAL.

Anglin, Margaret (Louis Netherstone, mgr.)—Montgomery, Ala., 20. Selma 27, Meridian, Miss., 24. Birmingham, Ala., 29. Knoxville, Tenn., Chattanooga 29, 1. Atlanta, Ga., 2. 2. Columbus 4, March 5.

Allen, Viola—Lieber & Co.—San Francisco, Cal., 24-29.

Aborn, Milton and **Sargent Aborn**, mgrs.—Springfield, Mass., 24, 29.

Aborn Opera (Milton and Sargent Aborn, mgrs.)—Charleston, S. C., 20, 27.

Allen, John (Jack Allen, mgr.)—Waukegan, Wis., 24-29. Green Bay 31-Nov. 5.

Alley Comedy (Y. C. Alley, mgr.)—Atlanta, Ga., 24, indefinite.

"Armadillo, The"—Chas. Frohman's—Boston, Mass., 21, indefinite.

"Armadillo, The"—Chas. Frohman's—Hamilton, Ont., Can., Nov. 1, 2.

"Armadillo, The"—Cohan & Harris—Chicago, Ill., 24, indefinite.

"At the Mercy of Theobald" (Glasier & Stahl, mgrs.)—Baltimore, Md., 24-29. Washington, D. C., 31-Nov. 5.

"Arise, Lullaby"—Chas. Frohman's—Norfolk, Va., 24-29. Baltimore, Md., 31-Nov. 5.

"Alma, Where Do You Live?"—Jos. M. Weber's—Y. City 24, indefinite.

"As the Sun Wests"—Arthur C. Alston's—Terre Haute, Ind., 26. Indianapolis 27-29. Detroit, Mich., 30-Nov. 3.

"All Star Her" (William What, mgr.)—Mount Vernon, N. Y., 24. 26. Kimball 27. Chambersburg, Pa., 28. Kaskia 29, 30. Potosi 31, 1. White Lake 2, 3, 4, 5.

"At the Cross Roads"—Arthur C. Alston's—Grand Rapids, Mich., 24-29. Toledo, O., 27, 29. Fort Wayne, Ind., 30. Youngstown, O., 31-Nov. 2, Akron 3-5.

"Across the Great Divide"—W. L. Tucker's (Geo. W. Lyon, mgr.)—Ada, Minn., 24. Crookston 27. Lakota, N. Dak., 28. Devils Lake 29. Cando 31. Leola 1, 2. Rugby 2, Willow City 3. Bottineau 4, Minot 5.

"Not of This World" (Dorothy Collins Co., mgrs.)—Vandergrift, Pa., 26. Kittanning 27. Reynoldsville 28. Dubois 29. Painesville 31. Brookville Nov. 1. Edinburg 2. Johnsonburg 3. Coaldale City Nov. 1. Marshalltown 2. Oklawaha 3. Ottumwa 4. Moline, Ill., 6.

"An All-Right Tramp"—Audger Bros.—David City, Neb., 31. Seward Nov. 1. Sutton 2. Wilber 3.

"Adventures of Polly" (Jas. Wall, mgr.)—St. Louis, Mo., 24-29.

"Annie Laurie"—E. E. Rice's—Lowell, Mass., 27-29.

Bernhardt, Mme. Sarah (Wm. F. Connor, mgr.)—Chicago, Ill., 31-Nov. 12.

Bineche Bates—David Belasco's—Cleveland, O., 24-29. Pittsburgh, Pa., 31-Nov. 5.

Barrington, Ethel—Chas. Frohman's—St. Louis, Mo., 24-29.

Billie Burke—Chas. Frohman's—Cleveland, O., 31-Nov. 5.

Benard, Sam—The Shuberts'—N. Y. City 24, indefinite.

Bellevue, Kyrie—Chas. Frohman's—N. Y. City 24, indefinite.

Harrison, Mabel and **Harry Connor**—The Shuberts'—Brooklyn, N. Y., 24-29.

Ruiger, Harry (Mort Slinger, mgr.)—Rochester, Minn., 26. Albert Lea 27. Owatonna 28. Wadena 29. La Crosse, Wis., 30. Decorah, Ia., 31. Cassida City Nov. 1. Marshalltown 2. Oklawaha 3. Ottumwa 4. Moline, Ill., 6.

Bernard, Dick—Low Fields'—New Orleans, La., 24-29. Memphis, Tenn., 31-Nov. 2. Little Rock, Ark., 4.

Blaney, Harry (Henry Pierson, mgr.)—Atlanta, Ga., 24-29. Chattanooga, Tenn., 31-Nov. 2. Knoxville 3-5.

Baird, Gus (Harry O. Lihou, mgr.)—Hampton, Ia., 26. Britt 27. Mason City 28. Eagle Rock 29. Algona 31.

Buckley, Louise (Harry Hamilton, mgr.)—Burlington, Vt., 24-29. Tacoma 31-Nov. 2. Olympia 3-5.

Bover, Nancy (Stock—Lima, O., 24-29.

Barker-Rose (Stock—South Bend, Ind., 24-Nov. 6.

Barker-Rose (Stock—Tupelo, Miss., 24-29.

Bruno, Wm. H.—Elmore, Minn., 27-29. Winnebago 31-Nov. 2.

"Blue Bird"—The Shuberts'—N. Y. City 24, indefinite.

"Baby Mine"—Wm. A. Brady's, Ltd.—N. Y. City 24, indefinite.

"Baby Mine"—Wm. A. Brady's, Ltd.—Kansas City, Mo., 24-29.

"Bright Eyes"—Jos. M. Gates'—Chicago, Ill., 24, indefinite.

"Blue Moon"—The Shuberts'—Seattle, Wash., 24-29.

"Red Hot"—Klaw & Erlinger's—Albany, Pa., 27-29.

"Hoots and Sables"—The Shuberts'—Rochester, N. Y., 24-29.

"Renegade" (Wm. P. Cullen, mgr.)—Omaha, Neb., 24-29.

"Cat and the Fiddle"—Chas. A. Selton's—Natchez, Miss., 20. Vicksburg 27, Jackson 28, Yazoo City 29.

"Call of the Wild"—Wilkes-Barre, Pa., 27-29.

"Cowboy and the Tiger"—Howard & Clifford's—Chicago, Ill., 24-29. Cincinnati, O., 30-Nov. 5.

"County Sheriff"—O. E. Wee's (Chas. H. Brooks, mgr.)—Mystic, Conn., 27. Wickford, R. I., 28.

"Wooed and Won"—Southbridge, Mass., 31. Warren, N. Y., 1. Monson 2. Bristol, Conn., 3. South Manchester 4. New Britain 5.

"Chinatown Tramp Mystery"—Brooklyn, N. Y., 24-29.

"Collegio Fox"—Van Wert, O., 26. Dedand 27. Bowling Green 28.

"Congo King" (W. A. Thomas, mgr.)—White Cloud, Kan., 26. Stella, Neb., 27. Dawson 28. Table Rock 29, 30.

Drew, John—Chas. Frohman's—N. Y. City 24, indefinite.

Doolan, J. E.—Cohan & Harris—Wheeling, W. Va., 27. Springfield, O., 29. Lima 31.

Dodge, Sanford (H. S. Ford, mgr.)—Proton, Ida., 26. Pocatello 30. Montpelier Nov. 1, 2.

Doro, Marie—Chas. Frohman's—Baltimore, Md., 24-29. N. Y. City 31, indefinite.

Driscoll, Marie—Low Fields'—N. Y. City 24-Nov. 2.

Do Anglis, Jefferson—The Shuberts'—Memphis, Tenn., 27-29. Little Rock, Ark., Nov. 1, 2.

Drew, Sidney—Joplin, Mo., 29.

Dwyer, Henry (W. A. Brady's, Ltd.—Chicago, Ill., 24, indefinite.

Daly, Bernard—Youngstown, O., 27-29.

De Lacy, Leigh (Monte Thompson, mgr.)—Allentown, Pa., 24-29. Easton 31-Nov. 5.

Dudley, Frank—Holly Springs, Miss., 24-29.

Dwyer, Edward—Connersville, Ind., 24-29. Muncie 31-Nov. 5.

Bill, Max—Majestic Fare Comedy—San Francisco, Cal., 24, indefinite.

"Jolly Princess"—Chas. Frohman's—N. Y. City 24, indefinite.

"Jolly Princess"—Chas. Frohman's—Ann Arbor, Mich., 27. Grand Rapids 28, 29.

"Deep Purple"—Lieber & Co.'s—Chicago, Ill., 24, indefinite.

"Jolly Mark"—Wm. A. Brady's—Denver, Colo., 24, indefinite.

"Dan Cudd" (J. K. Vetter, mgr.)—McCook, Neb., 26. Republican City 27. Norton, Kan., 28. Mankato 29. Beloit 31.

"Daniel Boone on the Trail"—Eastern—Robert H. Harris' (B. H. Howe, mgr.)—Mt. Carmel, Pa., 26. Shenandoah 27. Pottsville 28. Easton 29. Pottsville 31. Roydston Nov. 1. South Bethlehem 2. Lansdale 3. Pottstown 4. Norris-town 5.

"Daniel Boone on the Trail"—Western—Robert H. Harris' (S. A. Mitchell, mgr.)—Flandreau, S. Dak., 27. Rapid City 28. Rapid City 29. Rapid City 30. Rapid City 31. Rapid City 32. Rapid City 33. Rapid City 34. Rapid City 35. Rapid City 36. Rapid City 37. Rapid City 38. Rapid City 39. Rapid City 40. Rapid City 41. Rapid City 42. Rapid City 43. Rapid City 44. Rapid City 45. Rapid City 46. Rapid City 47. Rapid City 48. Rapid City 49. Rapid City 50. Rapid City 51. Rapid City 52. Rapid City 53. Rapid City 54. Rapid City 55. Rapid City 56. Rapid City 57. Rapid City 58. Rapid City 59. Rapid City 60. Rapid City 61. Rapid City 62. Rapid City 63. Rapid City 64. Rapid City 65. Rapid City 66. Rapid City 67. Rapid City 68. Rapid City 69. Rapid City 70. Rapid City 71. Rapid City 72. Rapid City 73. Rapid City 74. Rapid City 75. Rapid City 76. Rapid City 77. Rapid City 78. Rapid City 79. Rapid City 80. Rapid City 81. Rapid City 82. Rapid City 83. Rapid City 84. Rapid City 85. Rapid City 86. Rapid City 87. Rapid City 88. Rapid City 89. Rapid City 90. Rapid City 91. Rapid City 92. Rapid City 93. Rapid City 94. Rapid City 95. Rapid City 96. Rapid City 97. Rapid City 98. Rapid City 99. Rapid City 100. Rapid City 101. Rapid City 102. Rapid City 103. Rapid City 104. Rapid City 105. Rapid City 106. Rapid City 107. Rapid City 108. Rapid City 109. Rapid City 110. Rapid City 111. Rapid City 112. Rapid City 113. Rapid City 114. Rapid City 115. Rapid City 116. Rapid City 117. Rapid City 118. Rapid City 119. Rapid City 120. Rapid City 121. Rapid City 122. Rapid City 123. Rapid City 124. Rapid City 125. Rapid City 126. Rapid City 127. Rapid City 128. Rapid City 129. Rapid City 130. Rapid City 131. Rapid City 132. Rapid City 133. Rapid City 134. Rapid City 135. Rapid City 136. Rapid City 137. Rapid City 138. Rapid City 139. Rapid City 140. Rapid City 141. Rapid City 142. Rapid City 143. Rapid City 144. Rapid City 145. Rapid City 146. Rapid City 147. Rapid City 148. Rapid City 149. Rapid City 150. Rapid City 151. Rapid City 152. Rapid City 153. Rapid City 154. Rapid City 155. Rapid City 156. Rapid City 157. Rapid City 158. Rapid City 159. Rapid City 160. Rapid City 161. Rapid City 162. Rapid City 163. Rapid City 164. Rapid City 165. Rapid City 166. Rapid City 167. Rapid City 168. Rapid City 169. Rapid City 170. Rapid City 171. Rapid City 172. Rapid City 173. Rapid City 174. Rapid City 175. Rapid City 176. Rapid City 177. Rapid City 178. Rapid City 179. Rapid City 180. Rapid City 181. Rapid City 182. Rapid City 183. Rapid City 184. Rapid City 185. Rapid City 186. Rapid City 187. Rapid City 188. Rapid City 189. Rapid City 190. Rapid City 191. Rapid City 192. Rapid City 193. Rapid City 194. Rapid City 195. Rapid City 196. Rapid City 197. Rapid City 198. Rapid City 199. Rapid City 200. Rapid City 201. Rapid City 202. Rapid City 203. Rapid City 204. Rapid City 205. Rapid City 206. Rapid City 207. Rapid City 208. Rapid City 209. Rapid City 210. Rapid City 211. Rapid City 212. Rapid City 213. Rapid City 214. Rapid City 215. Rapid City 216. Rapid City 217. Rapid City 218. Rapid City 219. Rapid City 220. Rapid City 221. Rapid City 222. Rapid City 223. Rapid City 224. Rapid City 225. Rapid City 226. Rapid City 227. Rapid City 228. Rapid City 229. Rapid City 230. Rapid City 231. Rapid City 232. Rapid City 233. Rapid City 234. Rapid City 235. Rapid City 236. Rapid City 237. Rapid City 238. Rapid City 239. Rapid City 240. Rapid City 241. Rapid City 242. Rapid City 243. Rapid City 244. Rapid City 245. Rapid City 246. Rapid City 247. Rapid City 248. Rapid City 249. Rapid City 250. Rapid City 251. Rapid City 252. Rapid City 253. Rapid City 254. Rapid City 255. Rapid City 256. Rapid City 257. Rapid City 258. Rapid City 259. Rapid City 260. Rapid City 261. Rapid City 262. Rapid City 263. Rapid City 264. Rapid City 265. Rapid City 266. Rapid City 267. Rapid City 268. Rapid City 269. Rapid City 270. Rapid City 271. Rapid City 272. Rapid City 273. Rapid City 274. Rapid City 275. Rapid City 276. Rapid City 277. Rapid City 278. Rapid City 279. Rapid City 280. Rapid City 281. Rapid City 282. Rapid City 283. Rapid City 284. Rapid City 285. Rapid City 286. Rapid City 287. Rapid City 288. Rapid City 289. Rapid City 290. Rapid City 291. Rapid City 292. Rapid City 293. Rapid City 294. Rapid City 295. Rapid City 296. Rapid City 297. Rapid City 298. Rapid City 299. Rapid City 300. Rapid City 301. Rapid City 302. Rapid City 303. Rapid City 304. Rapid City 305. Rapid City 306. Rapid City 307. Rapid City 308. Rapid City 309. Rapid City 310. Rapid City 311. Rapid City 312. Rapid City 313. Rapid City 314. Rapid City 315. Rapid City 316. Rapid City 317. Rapid City 318. Rapid City 319. Rapid City 320. Rapid City 321. Rapid City 322. Rapid City 323. Rapid City 324. Rapid City 325. Rapid City 326. Rapid City 327. Rapid City

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Tex., 24-28, Georgetown 27-29, Holland 21,
Kort 24-28.
Gorton's (T. D. Middaugh, mgr.)—Shenandoah,
Va., 26, Tremont 27, Lanchester 28, South Belch-
er 29, New York 24-28.
Guy Bros. (G. B. Guy, mgr.)—North Bay Can-
Nor, 2, Barrie 3, Collingwood 4, Meaford 5.

TENT SHOWS.

Barnum & Bailey's—Alexandria, La., 26, Crowley
27, New Iberia 28, New Orleans 29, McComb,
Miss., 31, Jackson 30, Lake City 24, Green-
wood 3, Greenville 4, Clatskanie 5.
Buffalo Bill-Farmer Bill (Gordon W. Little, mgr.)
—Bisbee, Ariz., 26, Douglas 27, Deming, N.
Mex., 28, El Paso, Tex., 29, Del Rio 31, San
Antonio Nov. 1, Victoria, C. Galveston 5, Hous-
ton 4, Brenham 5.
Barnes, A. G. Trained Wild Animals—Corvallis,
Ore., 24, Grange Grove 27, Roseburg 28,
Grants Pass 29.
Geistly Bros.' Combined—Rockdale, Tex., 28,
Georgetown 27.
Goldman Bros.—Winfield, La., 29, Ruston 27,
Warren, Ark., 28, Hamburg 29, Fordyce 31,
Honest Bill's—Elmorton, Kan., 26, Homewood
27, Williamsburg 28, Pomona 29.
Miller Bros. (J. M. Miller, mgr.)—Ranch Wild West
Ham, Ala., 28, Cedarburg, Ga., 29, Atlanta 31,
Norfolk 21, Macon 2-5.
Ringling Bros.—Greensboro, N. C., 24, Gastonia
25, Spartanburg, S. C., 26, Greenville 27, Sa-
derston 28, Gainesville 29, Rapun, Opelika, Ala.,
31, Selma Nov. 1, Montgomery 2, Pensacola,
Fla., 3, Gulfport, Ala., 4, Meridian, Miss., 5.
Robinson's, John—Savannah, Ga., 26.

MISCELLANEOUS.

Odele Fisk's Show—Aspermott, Tex., 26, Haskell
27, Monday 28, Byers 29, Vernon 30, 31, Child-
ren 21, Claremont 2, Memphis 3, Quanah
4, Pecos 5, Amarillo 6, Fort Worth 7, Dallas
8, Ft. Huachuca 9, Ft. Stockton 10, Ft. Worth 11,
Platts, The (H. L. Flint, mgr.)—Burlington, Ia.,
24-29.
Georgia Troubadours—William McCabe's—Shenado-
ah, Va., 26, Essex 27, 28, Rockport, Mo., 29,
31, Tarkio Nov. 1, Fairfax 2, Mount City 3, 4,
Forest City 5, Saks. (Chas. I. Warner, mgr.)—
German, The Great—Casper, Wyo., 26, Moose Jaw 27,
Regina 28, 29.
Gilpin's Hypnotic Comedy (J. H. Gilpin, mgr.)—
Litchfield, Ill., 24-29.
Quilley Bros.' Trio (Amer. Jockey Union, mgrs.)—Emporium, Pa., 28, Ulysses 27, Ellan-
dale 28, Bloomsburg 29, Tanquet 31, Monticello
Nov. 1, Auburn Center 2, Raleigh 3, Bangor 4,
Lee, Glens River, Jack Lee, mgr.)—Buena
Vista, Va., 24-29.
McWhee, The Great—Roskobe, Va., 24-29.
Norwood's Great Stunt Show (M. H. Norwood, mgr.)—
Indianapolis, Ill., 24-29, Mount Carmel 31-
Nov. 6.
Niemann, The Great—Leamons, S. Dak., 24-29,
Bowman, N. Dak., 27-29, Marmarth 31-Nov. 2,
Beulah 3.
Powers, Frank J.—Reeville, Tex., 24-29.
Thompson's Entertainers (Frank H. Thompson, mgr.)—Casewoa, Wis., 24-28, Hub City 27-29,
Bellevue 30-Nov. 3.
Walden (Sterward Worden, mgr.)—Utica, N. Y.,
26, 27, Waterville 28, 29, Sidney 31, Downe-
ville Nov. 1, Morris 2, Binghamton 3, Cam-
brius 4, Mexico 5.

THE NEWS

Denver, Colo.—Broadway (Peter Mc-
Court, mgr.) Oct. 17 and week. "Seven Days"
to fine business. ("The Dollar Mark" 24-29.
PAPER GRAND—"Peter McCourt, mgr.")
Week 16. Wildlife, big business. "Un-
der Southern Skies" 23-29.

AUDITORIUM—"Week of 17": "Streets of All
Nations," local, immense business. Wilton
Lakeyke, in "The Battle," 24-29.

COLUMBIEN (A. Carson, mgr.)—"Week of
24": "Top of the World," good. Al Johnson,
J. C. Nugent and company, Cook and Lorenz,
Melle, Renee, Whetlock and Hay, Dobbs and
Morilla.

MAJESTIC (J. Rush Brown, mgr.)—"Week
of 22": Violet, a singing comedy, Dorcas and
Russell, Stokes and Ryan, Black and Mc-
Cone, Christine Hill and company, Carl Wall-
ner.

FANTASIES (W. A. Weston, mgr.)—"Week of
24": Four Regals, Cameron and Garland, Six
Musical Spillers, Chester and Jones, Fairy
Green.

NOTES.—It is stated that on a recent visit
Marc Klaw, of Klaw & Erlanger, contracted
for the creation of a new theatre here to be
dedicated next December. It will be owned by
Harry Holmes, manager of the Fantasies; at
Pueblo, was in Denver, Oct. 17.

Providence, R. I.—Providence Opera
House (F. R. Wendelschafer, mgr.)—"The
Girl and the Kaiser," Oct. 17-22, drew good
business. Thomas A. Wise, in "A Gentleman
from Mississippi," was well received. Week
of 24. Mr. Wise is a former lake stock com-
pany favorite, and was warmly welcomed.

EMPIRE (Spitz & Nathanson, mgrs.)—"Ceil
Spooner, in "The Fortunes of Betty," week
of 24."

KATHARINE (Chas. Lorenberg, mgr.)—Villmo-
Westony headed the bill week of 24, others
being Sam Mann, George Hickman, in "The
Foolish Factory"; Gene Greene, Dr. John C.
Howker, Rosa Crouch and George Weelo,
Williams and Segal, Be Rena and La Rue,
and William and Edna Phillips, mgrs.)—"The
new Trent-Santley Barlques week of 24."

CASINO (R. B. Royce, mgr.)—Lewis, Norton
and company, in "Betty's Haul," headed the
vaudeville and picture bill week of 24.

THEATRE (T. H. Baker, mgr.)—"The Tre-
mont Quartette headed the bill week of 24."
SCENIC (R. W. Homan, mgr.)—Gerlie La
Clair and picknicky dancers headed the bill
week of 24.

Portland, Me.—Jefferson (Julius Cobb, mgr.)
—"Annie Laurie" was the attraction. Week
of 17-19. Thos. A. Wise in "A Gentleman from
Mississippi." The Katzes and Phelan Amuse-
ment Co. present George Orey and a com-
pany of forty people, in musical comedy;
24-29, producing "A Knight for a King,"
"Isle of Spice," "The Show Girl," "Coming
Through the Key," etc. The latter delivered
the goods at the Cape Theatre during the
summer season, under Mr. Phelan's manage-
ment, and local amusement seekers are
pleased to welcome them back.

KENTON'S (James E. Moore, mgr.)—"The stock
production of "The Old Maid," 17-22, in-
troducing Lola Downing, the new leading
woman, who met with instant appreciation
from the large audiences. 24-29, "The East-
erner."

PORTLAND (James W. Greely, mgr.)—"Booked
24-29: Willard's "Couple of Music,"
Watkins and Williams Sisters, Whitteley and
Bell, Elena, La Toska, moving pictures, and
Premier Orchestra.

CONGRUOS (E. H. Gerstle, mgr.)—"This
vaudeville show is playing to heavy receipts,
the bill last week being one of the best.
Booked 24-29: Dr. McDonald and company,
Josephine Knolls, John W. Myers, Jack Sp-
monds, Four Musical Mays, moving pictures,
and Prof. Bishop and orchestra.

LINCOLN, Neb.—Oliver (F. C. Zehrung,
mgr.)—"The Flower of India," Oct. 21.
"The Upright 25-26, Mary Munchhoff 27,
"Superba" 28, 29, "Seven Days" 31, Nov. 1,
Y. M. C. A. course 2, "The Time, the Place
and the Girl" 4, "Under Southern Skies" 5.
Lyric (L. M. Garmon, mgr.)—"Week of
24": "The Upright 25-26, Mary Munchhoff,
leading man in the Lyric stock, was called to Kan-
sas City on account of the death of his
mother 13."

OPERAHOUSE (Henry Billings, mgr.)—"Week
of 24": "Lost in London," Julius Tanner, Flan-
gan and Edwards, "Sweet Milligan," Har-
vey de Vorn Trio, Grace Hoops, Van Bros.

Hastings, Neb.—Kerr Opera House (Thos.
B. Kerr, mgr.)—"Holy Trinity" Oct. 22, "Dan
Cupid" 23, "Old Clothes Man" 29, "Under
Southern Skies" 30.



"A HAPPY PAIR."

OUT OF TOWN NEWS

Denver, Colo.—Broadway (Peter McCourt, mgr.) Oct. 17 and week "Seven Days" to fine business. "The Dollar Mark" 24-29.

TABOR GRAND (Peter McCourt, mgr.)—Week of 16, "Wildfire," big business. "Under Southern Skies" 23-29.

AUDITORIUM—Week of 17: "Streets of All Nations," big business. "Immortal Business. Wilton Lackaye, in "The Battle," 24-29.

ORPHEUM (A. C. Carson, mgr.)—Week of 24: "Top of the World Dancers," Al. Jolson, J. C. Nugent and company, Cook and Lorenz, Mlle. Hecce, Wheelock and Hay, Dobbs and Hartley.

MAJESTIC (J. Rush Bronson, mgr.)—Week of 22: Violet Allen and company, Dorsch and Russell, Stokes and Ryan, Black and McCone, Christine Hill and company, Carl Walker.

PANTAGES (W. A. Westop, mgr.)—Week of 22: Four Regals, Cameron and Gaylord, Six Musical Spillers, Chester and Jones, Paris Green.

NOTES—It is stated on a recent visit to Keno Klaw, of Klamath, Ore., contracted for the management of a new theatre, to be added to their chain of Western houses. . . . Harry Holmes, manager of the Pantages, at Pueblo, was in Denver, Oct. 17.

Providence, R. I.—Providence Opera House (F. R. Wendelschafer, mgr.) "The Girl and the Kaiser," Oct. 17-22, drew good houses. Thomas A. Wise, in "A Gentleman from Mississippi," was the ticket seller last week of 24. Mr. Wise is a former local company favorite, and was warmly welcomed.

EMPIRE (Spitz & Nathanson, mgrs.)—Cecil Spooner, in "The Fortunes of Betty," week of 24.

KEITH'S (Chas. Lovenberg, mgr.)—Vilmos Westony headed the bill week of 24, others being Sam Mann, George Hickman, in "The Foolish Factory," Gene Greene, Dr. John C. Bowker, Rosa Crouch and George Welch, Williams and Segal, De Benza and La Pace.

YANKEETER (Geo. C. Collier, mgr.)—The new Rents-Santley Burlesquers week of 24.

CASINO (R. B. Royce, mgr.)—Lewis, Norton and company, in "Betsey's Haul," headed the vaudeville and picture bill week of 24.

BULLOCK'S (T. H. Bullock, mgr.)—"The Tremendous Qualifier," week of 24.

SCENIC (R. W. Homan, mgr.)—Gertie Le Clair and pickaniny dancers headed the bill week of 24.

Portland, Me.—Jefferson (Julius Cann, mgr.) "Annie Laurie" was the attraction Oct. 17-19. Thomas A. Wise, in "A Gentleman from Mississippi," 20-22. "The Katzen and Fleban Amusement Co. present, The Katzen and Fleban and company of forty people, in musical comedy, 24-29, producing "A Knight for a Day," "Isle of Spice," "The Show Girl," "Coming Thro' the Rye," etc. This company delivered the goods at the Cape Theatre and the Seaside, and local amusement seekers are pleased to welcome them back.

KEITH'S (James E. Moore, mgr.)—The stock producing "Alice of Old Vincennes," 17-22, in producing "Lola Downla," the most leadership from the large audiences. 24-29, "The Easterner."

NEW PORTLAND (James W. Greely, mgr.)—Booked 24-29: Willard's "Temple of Music" and Watkins and Williams Sisters, White and Bell, Diana, La Toska, moving pictures, and Premier orchestra.

CONGRESS (E. H. Gerstle, mgr.)—This vaudeville house is playing to heavy receipts, the bill last week being one of the best. Booked 24-29: Dr. McDonald and La Pace, Josephine Kunkin, Lohrer, J. M. Buck, Jack Symonoud, Knudsen, and Mrs. Moving pictures, and Prof. Bishop and orchestra.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.)—"The Flower of the Ranch" Oct. 21, "The Upstart" 25, 26, Mary Munchhoff 27, "Superba" 28, 29, "Seven Days" 31, Nov. 1, Y. M. C. A. course 2, "The Time, Company and the Girl" 4, "Under Southern Skies" 5.

THEATRE (H. M. Gorman, mgr.)—Week of 24, "Two Orphans," Lloyd Sabine, leading man in the Lyric stock, was called to Kansas City on account of the death of his mother 13.

ORPHEUM (Harris Billings, mgr.)—Week of 24: "The Cowboy Parader," Julius Tannen, Flanagan and Edwards, "Swat Milligan," Harvey-De Vorn Trio, Grace Hoops, Van Bros.

Hastings, Neb.—Kerr Opera House (Thos. B. Kerr, mgr.) "Holly Tolly" Oct. 22, "Dan Cupid" 25, "Old Clothes Man" 29, "Under Southern Skies" Nov. 2.

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World of Players. Vaudeville Notes.

"A RUNAWAY MATCH" Notes.—Jas. B. Mackie, of "Grimes' Cellar Door," and Hoyt's "Bunch of Keys" fame, joined Mark Swan's comedy, "A Runaway Match," last week, at Allentown, Pa., taking the comedy star role, Solomon Stone, and made a hit at the first performance. The Lancaster, Pa., papers stated that he created the part in his own way, along the lines of "Grimes' Me Boy." Business is good, the play is a hit, and return dates are asked for at every town we play. King and Seymour are to feature Mackie, using his old lithograph as Grimesey as a trademark.

GETRUIDE MAITLAND, who has been a stock star for the past fifty weeks, will return to New York about Nov. 1, to make preparations for a production of one of last season's big successes, Jefferson Hall, her manager, has about completed the deal, but is not at liberty to mention the name of the play as yet. The entire production will be carried, and Miss Maitland will have a line supporting company. She will spend a few weeks at her home in Boston before starting rehearsals.

SANGER & JORDAN, play agents, have closed contracts whereby Grace Miller White's successful novel, "Toss of the Storm Country," is being dramatized by Rupert Hughes, and will be produced in New York early in January.

MATT TRAYER writes to J. Bernard Dyllin that he is ill at 2938 Laguna Street, San Francisco, and would like to hear from his friends. He has been aided of late by a number of his friends, to whom he wishes to extend thanks.

HOWARD THURSTON, the well known magician, who opened his season at Brooklyn, N. Y., Sept. 10, reports business as the biggest he has ever done. Two cars are carried by him this season. His new illusions are the great and mysterious, the witches' cauldron, the Indian rope trick, and the piercing arrow. Theo. Bamberg, the great shadowist, is a special feature with the show, which numbers twenty people. The season is booked up solid for forty weeks, with a three weeks' special engagement at McVicker's, Chicago. In May, for the first time in New York, Thurston will be seen at a Broadway house.

J. B. THIBBETTS, manager of the Opera House at Preston, Minn., writes: "I played the Mock Sad All City, last week to the largest repertory business I have experienced in fifteen years. The show gave great satisfaction. The receipts jumped from \$32 more than the night previous. Crope's great through this section, and business is fine."

ROSTER of the "Port of Missing Men," B company: Rowland & Gaskell, proprietors; E. E. Pond, manager; Harry Engle, business manager; Lew Silver, stage manager; Sydney Platt, carpenter; Edwin Vall, Ann Hamilton, Margaret O'Brien, Mary Law, D. M. Henderson, Harry G. Gordon, Ray Martinez, A. B. Israel and Jack White.

JOHN AN is at his home in Corning, N. Y., suffering from a nervous breakdown, following a surgical operation. Mr. Gray recently closed an eighty-seven weeks' engagement, touring the South with the Lyceum Comedy Co. (Al. S. Evans, manager). M. Gray hopes soon to be able to resume work again.

ROSTER of "The Girl and the Gold King": Warren Noble, Geo. H. Gordon, Joseph Vance, Ed. Santoro, Chas. Olinney, E. E. Schimpf, Geo. Nelson, Allen Dumont, Margaret Marlow, Janet Griffith, Bonnie Vance, Baby Victoria, Noble Bros., managers; E. E. Schimpf, agent.

GEORGE BARNY has joined Christie McDonald at the producing director of her production of the musical play, which in the original was called "Die Sprudelsee." Rehearsals begin this week. The book is by Harry B. Smith, with lyrics by Robert B. Smith.

"MISS NOBODY FROM STARLAND" got fine notices in Oklahoma City. Olive Vail and Otto Koerner were singled out for compliments.

MORSE AND ROBINSON are playing a number of attractions at the Grand, at Fairmont, W. Va. The local papers say the house is faring better under their management than neighboring theatres which book independently.

RING EARLY, manager of the Deadwood (S. D.) Theatre, plays pictures when he has no attractions.

NOTES FROM GEO. NICOLAI & JULIA POYNTER'S "Jena Rivers" Co.—We opened at Chicago, Sept. 4, and have been repeating our old time successes, Cincinnati, Memphis, Nashville, Chattanooga, Knoxville and Birmingham returned exceptionally big business. The roster is as follows: Nicolai & Poynter, owners; J. W. Poynter, manager; Henry Gossell, Lawrence Coughlin, Ed. R. Stanley, Clifton Steelsmith, Harvey Kimball, Rosalind Lee, Fannie Hammond Stanley, Myna Ketcham, Mrs. Lettie Ford, Dorcas Keltner, Mabel Bentley, Roy Cameron, stage carpenter; Charles Geiger, properties, and Will Munson, electrician. This company plays only the big city time, and has only two weeks of one night stands during the entire season of thirty-five weeks.

G. Y. LEWIS informs us that his comedy company has not closed, as was recently stated, but is playing to capacity business right along.

NOTES FROM THE WILLS AMUSE. CO.—"The Square Man," William Faversham's greatest success, now in our hands, is meeting with crowded houses everywhere, the S. R. O. sign being hung out at every performance. We have surrounded ourselves with an exceptionally clever company having to respond frequently to curtain calls on the last act. At Mahanoy City, Pa., the audience arose en masse and cheered the performers for fully five minutes, a sight worth while witnessing. This company also has "The Lost Tra" in the repertoire, and success is announced everywhere the company goes.

CLIFF H. BRADSHAW writes that he is back with C. R. Reno's "Uncle Dan'l" Co., this being his second season with that company.

MRS. ONSON C. JOHNSON informs us that she has sold all her rights and title to "Overland" and "Eagle Pass" to John C. Folland, of Pittsburgh, who will take out both companies after the holidays.

GUSSIE ADDISON, of Addison and Livingston, has been elected a member of the Associated Actors of America.

CARL DAME, the giant rooster on the high wire, has closed eleven weeks of Fair dates. He was formerly known as Carl Raymond, of Raymond and Delmont, but they will hereafter be known as Dahl and Dahl, and will present their comedy acrobatic singing and dancing act.

BONNER AND MEREDITH write: "We are now in our third week of Keith & Proctor time, and have several more to follow. We are presenting 'A Cowboy's Proposal,' a Western drama. We carry all special scenery and are pleasing."

LEE J. KELLAM AND COMPANY, who opened on the Miles circuit at the Miles Theatre, Minneapolis, Minn., Oct. 10, are booked over the Panjans circuit out to the Coast. They are playing their musical sketch, "The Commercial Drummer," and carrying special scenery, electrical effects, etc.

EARL FLYNN and NETTIE McLAUGHLIN write: "We are scoring one of the biggest hits ever made over B. S. Muckenfuse's Interstate circuit. The act has them all sitting up and taking notice."

R. S. EWERS, who has been appearing in vaudeville with his wife (Catherine Prince), in the comedy playlet, "The Taming of Eleanor," informs us that he is forced to cancel all bookings and return to the "Tabitha" Hospital for a second operation for ulcers of the stomach.

MAUR HECLOW, dainty dancer, who is at present playing the Gus Sun circuit, is booked solid for the season with her act, and will next season appear in a new comedy sketch, with Chas. Heclow, an eccentric comedian, who is also booked solid for this season on the same circuit.

H. A. VON MAYBOHM is the piano player in the orchestra at the Princess Theatre, Birmingham, Ala.

FRANK LEWIS, slack wire and lightning crayon act, is spending a few weeks at his home at Pittsburg, after a very successful season under the tents. He will open at Brooklyn with the Great Burkhart Show, making his third season with the show.

THE CLIPPER QUARTETTE informs us that it did double duty for Pol on Oct. 13, opening the matinee at Norwich, and then moved to New London and closed the afternoon performance there. In the evening it opened at New London, and then the automobile took it back to Norwich in time to close the show there. The quartette, week of 17-22, appeared at Pol's, Hartford.

D. M. RHODES writes that the announcement stating that Prof. Karland is handling "Enigmarelle," is erroneous. Mr. Rhodes says: "A. W. Root is the sole owner of 'Enigmarelle.' C. W. Nelson, of Rochester, N. Y., is the resident business manager and booking agent; I am the electrical engineer and have sole charge of the act on the road, under Mr. Nelson's instructions. Prof. Karland was engaged to deliver the lecture, and has nothing whatever to do with the management of the act or its bookings."

THE LAYMAN has put back their booking in Europe and will not sail for there until 1912. They have added a new novelty to their act, which is looping-the-loop on a trapeze. They have just finished nine months' work through the West and California.

AIDA OVERTON WALKER left the Smart Set Co. last week to visit the bedside of her sick mother, Mrs. Reed, who is seriously ill in New York.

FRED BOWMAN writes: "I secured a divorce from Dorothy Kent, of Hall and Kent, at Chicago, on Oct. 8."

J. C. MURPHY writes: "Mildred's Comedians, under the management of Billy Bennington, closed their season at Jackson, Tenn., and will take a few weeks' rest before going into vaudeville. The Old Reliable never missed us, and was always on time."

CRYSTAL BELL, of Lyne and Bell, was called home suddenly on account of her mother's illness. Miss Bell has been with the Roy E. Fox Lone Star Minstrels, touring Texas since April. Her mother lives in Hamilton, O. She is speedily recovering, and Miss Bell will appear for several weeks in vaudeville through Ohio.

HARRY B. CASTLE and AMY LAIRD are coming North with their act, "The Little Puritan," a dramatic playlet.

NASH and RINEHART write: "We are in our eighth week on the Chas. E. Hodkins circuit, with several more weeks to follow. Not only is our act meeting with universal approval, but Miss Rinehart's novelty wooden shoe dancing and her skipping rope dancing is highly spoken of by the various managers we have played for."

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DAVID T. HANSON and wife (Maybel Drew) are meeting with great success over the U. B. O. time.

TERCY W. BROWN, musical performer, is spending a few days in New York, resting up, before leaving for Canada, where he is booked for the Winter over the Griffin circuit.

DELMAR and DELMAR are in their seventh week on the Panjans circuit, and will continue on that time until the week of Dec. 19, at St. Joseph, Mo.

AL FLATICO and EVELYN LORRAINE have joined hands in a novelty singing and dancing act. Mr. Flatico is also playing violin solos, and winning much praise, while Miss Lorraine is presenting her novelty dance with good results. They are now going over the Western Association time.

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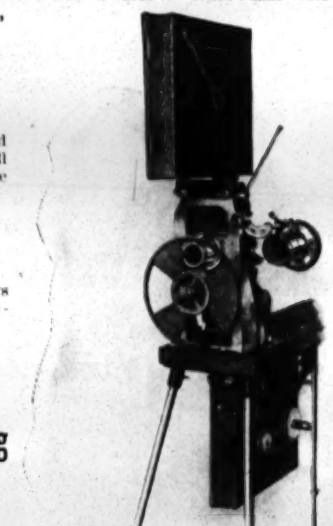
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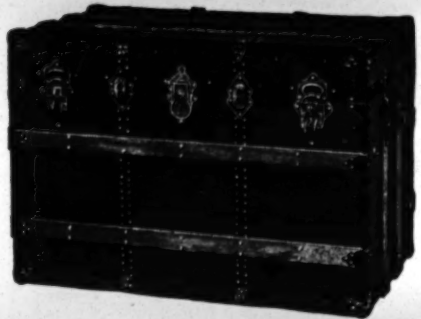
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